World Authority on Music
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Musical Courier

- GRIEG'S 100th ANNIVERSARY
- THIS IS RADIO

RALPH THOMAS

Voice Teacher of Hollywood

JUNE, 1943
20 cents

SAN FRANCISCO SYMPHONY WELCOMES SERVICE MEN,
admitted without charge to its regular programs. Left to right, Mrs. Leonora Wood Armsby, president and managing director, Musical Association of San Francisco; Pvt. Sanford Blumenthal, 53rd Infantry Band; Albert D. Jones, Master Musician, Second Class, U. S. N.; Pierre Monteux, Conductor, San Francisco Symphony; PFC. Thomas J. Semon, U. S. Marine Corps.

CINCINNATI FETES CONTEST WINNER.
Nan Merriman, mezzo-soprano, awarded the National Federation of Music Clubs' $1,000 women's voice prize, is guest of honor at dinner given under auspices of the Cincinnati College of Music, which she has attended as recipient of the Sidney Pritz Scholarship. Left to right, Dr. Martin G. Dumler, vice-president, College of Music Board of Trustees; Miss Merriman; her teacher, Mme. Lotte Leonard; and Walter S. Schmidt, president, College Board of Trustees.

SPRING FEVER SEIZES FREDERICK JAGEL.
The Metropolitan Opera tenor tries his hand at baseball with his sons, Paul and John. Mr. Jagel leaves soon for another South American opera and concert tour.

MARGARET SITTIG AT NAVY CONVALESCENT HOSPITAL,
Palm Beach, Fla., where the American violinist appeared during her Southern tour. Left to right, Rear Admiral Hartigan; Chaplain Craft; Capt. Cope (with banjo); Miss Sittig; Rear Admiral Good; Frederick V. Sittig, the violinist's father and accompanist; and Read Admiral Conard.

Summer Sets Lively Tempo

Photo by Susan Hoeller

GEORGE SZELL,
Metropolitan Opera Conductor, leads the Philadelphia Orchestra in Robin Hood Dell on June 21, 22, 25, 28, 29, July 2 and 5; the New York Philharmonic-Symphony in broadcasts on July 4 and 11; the Chicago Symphony at Ravinia on July 27, 29, 31, Aug. 1, 3, 5, 7 and 8; and the Los Angeles Philharmonic at Hollywood Bowl on Aug. 21, 27 and 28. At the Dell, his soloists include Artur Rubinstein, Jose Iturbi and Marjorie Lawrence. Rubinstein also is soloist at Ravinia and at the Bowl.

(Below) JAMES BURRELL,
top sergeant, of This Is the Army cast, was heard on the Lux Radio Hour, singing a hit song of the production. Mr. Burrell will have the leading role in the film version of the Army show. He also appeared in Yokel Boy on Broadway.

(Below) AT MARIA KURENKO'S HOME,
the Russian soprano, left, joins Rose Bampton, Josephine Antoine and Marjorie Lawrence, seated, all of the Metropolitan in an impromptu program.

(Below) FLORENCE EASTON and GEORGE SCHICK FELICITATE SHEILA VOGELLE
after her debut as Gilda with the San Carlo Opera Company in Buffalo on May 23. Mme. Easton, formerly leading soprano of the Metropolitan, is the teacher of Miss Vogelle. Mr. Shick conducted.

(Below) GRACE PANVINI CONGRATULATED
in Westchester, N. Y., when the company directed by Sigmund Romberg, with which the soprano was a soloist, visited there during its tour. Left, Julian Olney, owner of the Westchester County Theatre, where the company appeared; right, Edward C. Rubson, personnel manager of the company.

MUSICAL COURIER

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OPEN-AIR SEASON OVER NATION FINDS EAGER LISTENERS

Al Fresco Plans Are Expanded As New Series Arise

Opera and Ballet Are Added to N. Y. Lewisohn Stadium Schedule—Water Gate Events Open in Washington

From present indications, the summer musical season throughout the country promises to take on even greater scope than was indicated by preliminary plans. Not only have existing series been extended in many cases, but new seasons of open-air symphonic and operatic programs have been created in a number of centres. The presence of large assemblages of the U. S. armed services has given an impetus to many of the concerts.

The new stage at the Lewisohn Stadium Concerts makes possible opera and ballet productions, which have been announced for the summer. The Ballet Theatre will appear on June 24, 25, 26 and 27, under the baton of Antal Dorati. Under the supervision of Dr. Herbert Graf, of the Metropolitan, two operas will be produced there, Alexander Smallens conducting, the first on July 15 and 16, the second on July 19 and 20. The first opera will be Carmen with Gladys Swarthout in the title role.

Jascha Horenstein has been engaged to conduct the concerts of July 22, 23, 24 and 25. The engagement of Emil Cooper to lead the concerts of Aug. 5, 6, 7 and 8 and of Jose Iturbi to conduct a special Dance Festival for Argentinita on July 12 are announced.

Single concerts will be directed by André Kostelanetz, Robert Stolz and Lorin Maazel. Kostelanetz will conduct the annual Pons-Kostelanetz program on July 26. Stolz, who presented Johann Strauss' The Gypsy Baron last summer, will return to do a "Viennese Night" on July 8. Thirteen-year-old Lorin Maazel, who led a single performance last August, has been re-engaged for July 17. Other conductors are Fritz Reiner, who directs the first five concerts of the season; Alexander Smallens, who celebrates his tenth Stadium anniversary this summer; Efrem Kurtz, who returns for the fifth year, and Morton Gould, American conductor and composer, who gives two programs on the Fourth of July weekend.

Soloists include:

Artur Rubinstein; Albert Spalding; Marjorie Lawrence; Joan Field, violinist; Veronica Mimoso, 17-year-old pianist; Paul Robeson and Robert Shaw Collegiate Choral; Bronislaw Huberman; Argentinita and Company; Teresa Sterne, 16-year-old pianist; Josef Hofmann; Nathan Milstein and Yehudi Menuhin.

WASHINGTON, D. C.—The seventh season of Water Gate concerts opened under Dr. Hans Kindler on June 13. The National Symphony will continue its "Sunset Symphonies" on Wednesday, Friday and Sunday evenings through July 21.

The schedule of leaders and soloists thus far engaged is as follows:

June 16, Alexander Smallens, with Braggiotti and Shaw, duo-pianists; June 18, Gershwin program under Smallens, soloists to be announced; June 20, Smallens, and James Melton, Metropolitan tenor; June 23, Francis Garcia, assistant conductor of the National Symphony, and Atty Van den Berg, dancer; June 25, Allard de Ridder conducting, Paul Robeson, baritone; June 27, conductor to be announced, and Margaret Speaks, soprano; June 30, Leon Barzin conducting, with Lawrence Tibbett, Metropolitan baritone; July 2,

(*Please turn to page 26*)

Tristan Has Premiere in Montreal

MONTREAL.—Marjorie Lawrence made her immobility a medium for added enchantment and dignity when she sang her first Isolde in America at the festival here on May 27. It was the initial offering of the Wagner music drama in Canada and the first time Miss Lawrence had done the part in German. Previously she had sung it in French at the Paris Grand Opera.

To Dr. Herbert Graf, Metropolitan Opera stage manager, who arranged for Miss Lawrence certain details not inconsistent with Wagner's text, and to Sir Thomas Beecham, for a dynamic reading of the score, credit must also be accorded for the stirring presentation. Dr. Graf arranged for Isolde to be carried in by Kurwenal in the third act instead of walking. Commenting later on this twentieth century touch, Dr. Graf declared that Miss Lawrence had demonstrated "how many gestures, usual with opera singers, are unnecessary and, in general, can be dispensed with."

Although it was the first time, since her illness that Miss Lawrence had sung a whole evening's role, she maintained a consistently high vocal level throughout and her impersonation carried the authority of her other interpretations.

Arthur Carron was a competent foil as Tristan; Elizabeth Wysor, making her first appearance in this music drama, proved excellent as Brangäne, as did Julius Huehn as Kurwenal and Arthur Anderson as King Marke.

(*Please turn to page 11*)

Photo by Susan Hoeller

TRISTAN AT THE MONTREAL FESTIVAL.

With Sir Thomas Beecham, who conducted, in the front row are Marjorie Lawrence, left, Isolde, and Elizabeth Wysor, Brangäne; second row, left to right, Julius Huehn as Kurwenal, Arthur Carron as Tristan, and Dr. Herbert Graf, stage director. Inset, Miss Lawrence in the love potion scene.

Argentina's New Government Will Maintain Music

Ramirez Regime Expected to Make No Change in Status of U. S. Artists—Ugarte Cables —Colon Opens with Denya

The swiftly changing governmental scene in Argentina, which saw two successive new regimes set up within a few hours, will have no effect on the musical situation there, in the opinion of André Mertens, director of the South American and Mexican Division of Columbia Concerts, Inc.

The Colon opening on May 25 was a gala event, cables Jorge White, Musical Courier correspondent. The performance, attended by the then President Castillo and his ministers, marked the anniversary of the 1810 May Revolution. Albert Wolff conducted Werther, in which Marcelle Denya was heard.

Mr. Mertens, who arranges for the appearance in opera and concert of Metropolitan Opera and other artists, said that he had had cables from Floro Ugarte, director of the Teatro Colon in Buenos Aires, immediately after the new government was organized. Señor Ugarte informed him, Mr. Mertens said, that plans not only would proceed as made, but inquired as to the possibility of recruiting more artists and extending existing contracts.

The new regime, reported to be strongly nationalistic, under General Pedro P. Ramirez as president, has asked recognition by the United States.

Mr. Mertens pointed out that artists already in Buenos Aires include Norman Cordon, Leonard Warren, Jarmila Novotna, Herbert Janssen, Bruno Landi, Hilde Reggiani and Raoul Jobin, all of the Metropolitan, and Marcelle Denya. Rose Bampton left for that city on June 10. Others who are scheduled to appear there are Helen Traubel, Lauritz Melchior and Emmanuel List.

(*Please turn to page 4*)

Capt. Leland L. Smith, Courier Writer, Captures Nazi Garrison

Capt. Leland L. Smith, former correspondent of the Musical Courier in Nice and Cannes, who was a prisoner in Tunis from Nov. 12, 1942, until the Allies captured that city, made captive his Nazi captors and, at their request, marched them into Allied headquarters.

His exploit is related in an Associated Press dispatch from Tunis quoted in the Portland (Ore.) Journal, of which his cousin, Susie Aubrey Smith, is music editor.

Capt. Smith won his commission in World War I. He had served as U. S. Consul at Praha and Tunis before going to Nice. In this war he went to Tunis just before France collapsed, taking with him his wife. Her brother, Roland Garros, after whom the Stadium in Paris was named, was an ace in the first World War.

Cincinnati College of Music Honors Courier President

CINCINNATI. — A citation for "signal achievement in the field of music" and the honorary degree of Doctor of Music were conferred on Alfred Human, president and managing editor of the Musical Courier, on June 11 at the commencement ceremonies of the Cincinnati College of Music, in the Odeon. Dr. Martin G. Dumler, composer, and vice-president of the college, conferred the degree. Dr. Walter S. Schmidt, president, delivered the commencement address. Prominent personages in musical, civic and political activities in the state were among those present. Dr. Human subsequently was guest at several functions of the college.

[*A complete account of the Cincinnati graduation exercises will be published in the July issue.*]

North Carolina Subsidizes Its Symphony Orchestra

CHAPEL HILL, N. C.—By legislative action the state of North Carolina, through its representatives in Raleigh, has become the first state in the Union to subsidize its own symphony orchestra.

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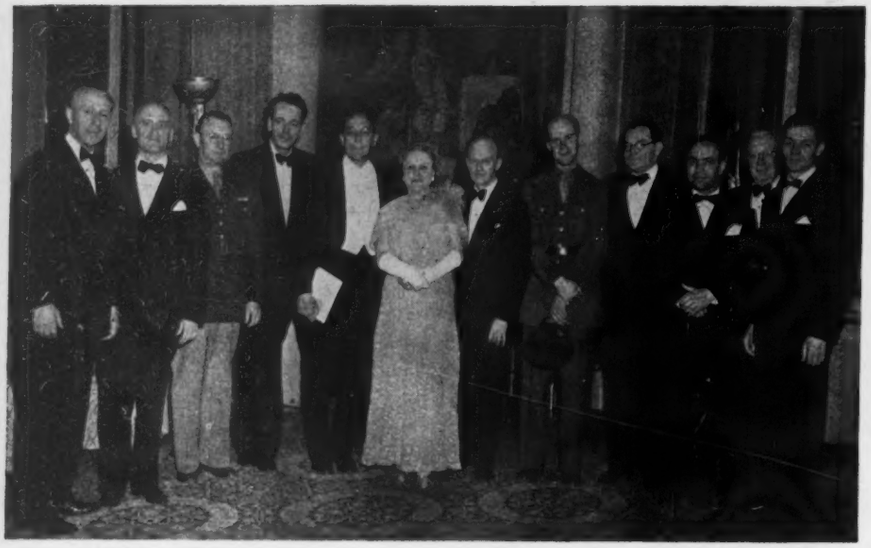
June, 1943
Sixty-Fourth Year



PRESENTATIONS BY THE N. A. A. C. C.

of medal and citations. Left to right, Leonard Liebling, Editor of the Musical Courier, Chairman of the Award Committee; Edwin Hughes, Major Howard Bronson, Charles O'Connell; Sigmund Spaeth, president of the Association; Mrs. Henry Hadley, Deems Taylor, Gail Kubik, Feri Roth, Paul Creston, John G. Paine, and Robert Shaw. Right, Mr. Liebling presents the Henry Hadley Medal to Deems Taylor.

N.A.A.C.C. Presents Medal and Citations

The National Association for American Composers and Conductors held its annual public reception at the Sert Room in the Waldorf-Astoria Hotel, on May 14. The Henry Hadley Medal and a number of Citations for Merit were presented by Leonard Liebling, chairman of the Award Committtee.

The medal was awarded to Deems Taylor for various outstanding services to the cause of American music, especially his radio broadcasts championing our native works and conductors. The Citation scrolls went to Arturo Toscanini, Robert Shaw, Irving Berlin, Paul Creston, Helen Traubel, the RCA manufacturing Company (Victor Records), Miklos Rosza, Gail Kubik, Major Howard Bronson, the Roth Quartet, Edwin Hughes, and John G. Paine, general manager of ASCAP. Short speeches were made by Dr. Sigmund Spaeth, president of the NAACC, Mrs. Henry Hadley, and Messrs. Taylor, Paine, Kubik, Bronson, and Hughes.

Joseph Schuster and Nadia Reisenberg gave a splendid performance of Rachmaninoff's Sonata for cello and piano, and Bidu Sayao did some appealing singing of songs in Portuguese and Spanish.

At the request of Dr. Spaeth, the audience paid silent tribute by rising to the memory of the late Albert Stoessel, who had been a member of the organization.

Rodzinski Forces Launch Air Series

Seven new players took their places in the reorganized New York Philharmonic-Symphony when the new United States Rubber radio series was launched on May 23 by the Columbia Broadcasting System. In addition, John Corigliano, assistant concertmaster, moved up to replace Mishel Piastro, who was among the original 14 whose contracts for next season were not renewed.

Roman Totenberg took over Mr. Corigliano's former position. Leonard Rose, former first cellist of the Cleveland Orchestra, was beside Joseph Schuster, replacing Joseph Emonts. Harold Gomberg had the first oboist's chair, from which Bruno Labate resigned to go to another ensemble. Other new players were Armand Ruta, first trombonist, replacing Mario Falcone, resigned; John Clark, trombonist; Weldon Wilber, solo horn, in place of Bruno Jaenicke, who also resigned; and William Lincer, as second solo violist. Calmen Fleisig, who led the controversy against the reorganization by Dr. Arthur Rodzinski, new musical director, had been a member of the viola section. Five of the 14 are to be reinstated.

As forecast in the Musical Courier, 1943-4 season will be of 28 weeks, with 14 odd and 14 even Thursday night and Friday afternoon concerts coupled; seven odd and seven even Saturday night students' concerts; and 28 Sunday afternoon programs. Dr. Rudolph Ganz will again conduct six Young People's concerts on Saturday mornings. Soloists next year include Alexander Brailowsky, Robert Casadesus, Josef Hofmann, Rudolf Serkin, Vladimir Horowitz, and Witold Malcuzynski, pianists, the last artist in his orchestra debut in New York; William Kapell and Leonard Shure, young American pianists; Zino Francescatti, Bronislaw Huberman, Nathan Milstein, Erica Morini, Ruth Posselt, Albert Spalding and Mr. Corigliano, violinists; Messrs. Schuster and Rose, cellists.

Dr. Rodzinski will conduct for 20 weeks; Bruno Walter for six weeks and Howard Barlow the other fortnight. In March, marking his 50th anniversary as a conductor, Mr. Walter will present Beethoven's Ninth Symphony. He also plans to repeat, at Easter, the uncut version of Bach's St. Matthew Passion, given this year. The Westminster Choir will be the chorus on both occasions.

Greenfield to Conduct N. Y. Oratorio Society

Alfred M. Greenfield, assistant to the late Albert Stoessel, was named conductor of the New York Oratorio Society for the 1943-4 season, at a meeting of the board of directors on June 14. Mr. Greenfield is head of the music department of the University Heights branch of New York University and conductor of the N. Y. U. Glee Club and the Hall of Fame Singers. The Society plans its annual performance of Handel's Messiah at Christmas and the 18th presentation of Bach's B Minor Mass, uncut, in April.

The Ralph Thomas photograph on Front Cover is by de Freitas, Hollywood.

Plan Pool of Musical Resources To Aid War Program

Lawrence Tibbett and Olin Downes were among the speakers at the National Conference of Entertainment Industry for War Activities in New York Times Hall on June 4. A plan was presented by Ilka Chase and Frederic March for a pooling of resources whereby entertainers and artists might be "drafted" for participation in the war program. Such "drafting" would be subject to contractual obligations.

The personnel would include musicians, song writers, artists' representatives, authors and stage crafts as well as the motion picture industry. They would serve agencies already existing such as USO-Camp Shows, the American Theatre Wing and similar groups. Miss Chase explained that those performing this service would be paid by the existing entertainment agencies at rates mutually established by the agencies and trade unions. Both civilian population and the armed services would be provided for.

A Conference Board, of between 40 and 50 persons, to work out the general plan, was to be established. Mr. March explained that no participating agency would "surrender its autonomy or existing authority," nor would this board "assume control over the money, policies, ideas, administration or activities of any of the existing war agencies or other participating members." Additional sessions were planned.

Opera Guild Makes $15,000 Gift to Metropolitan

A gift of $15,000 was presented to Edward Johnson, General Manager of the Metropolitan Opera Association, by Lucrezia Bori, Chairman of the Metropolitan Opera Guild, at the annual meeting on May 20. A report of the Guild's activities for the current season was presented by Mrs. Joseph R. Truesdale.

The Musical Instruments Division of the War Activities Committee of the Guild "earnestly solicits any small instruments in good repair for the use of service men," an announcement states. "They should be sent directly to Guild headquarters, 654 Madison Avenue, New York City. But failing the instrument, the Opera Guild is glad to accept one dollar or more from anyone interested in helping our armed forces to make music for themselves."

Mrs. August Belmont, founder of the Guild, has been appointed by Miss Bori to act as chairman of its war activities for 1943-44.

The seven new directors of the Metropolitan Opera Guild elected at the last meeting of the Board are:

Mrs. John Bradley, Mrs. Malcolm B. Edgerton of Stamford, Mrs. Arthur B. Foyo of Ridgewood, Mrs. John Hubbard, Luigi Lucion, Henry Rood, president of the Metropolitan Opera Club, and Mrs. George Roberts.

In addition to Miss Bori and Mrs. Truesdale, the following officers of the Opera Guild were re-elected:

Vice-Chairman, Mrs. William Francis Gibbs; Vice-Presidents, Mrs. William Barclay Parsons Jr., Mrs. Winfred B. Holton Jr. of Pelham, Mrs. Walter Sands Marvin of Montclair, and Mrs. Georges J. Hix of Plainfield; Secretary, Donald P. Blagden and Treasurer, Col. John R. Simpson.

Washington Appoints Music Committee of Seven

WASHINGTON, D. C.—A committee of seven on music and performance has been formed under the auspices of the Office of War Information. In addition to Jack E. Joy, broadcast service chief, of the radio branch, War Department, Bureau of Public Relations, the members are Macklin Marrow, director of music, overseas division; George Zachary, domestic radio bureau, OWI; Edward C. Gavreau, procurement division, Treasury Department; Arch Mercey, motion picture division, OWI; John Ogilvie, associate director, radio division, co-ordinator of Inter-American Affairs; and Maj. Irvin Vogel, U.S.A., Special Service Division of the War Department.

Argentina Will Keep Music Plans

(*Continued from page* 3)

The Teatro Municipal in Rio de Janeiro will open its regular season on July 30, presenting a new production of Carlos Gomes' Lo Schiava, according to advices received recently by Mr. Mertens. Frederick Jagel, tenor of the Metropolitan, will sing the leading part as well as other roles during the season. Among others engaged by the Teatro Municipal this summer are Florence Kirk, soprano of the New Opera Company, and Charles Kullman, tenor of the Metropolitan. Jarmila Novotna, Leonard Warren and Raoul Jobin, all of the latter institution, will appear in Rio after the close of their season at the Teatro Colon.

Kachouk to Present Prince Igor

Marking his 25th anniversary as an impresario, Michael Kachouk will present his Russian Opera Company in a request performance, in concert form, of Prince Igor, in Town Hall, New York, on June 16. Previously this season, he has offered, in similar versions, Russian and Ludmilla, Russalka, Eugen Onegin and Pique Dame as well as this Borodine work. Formerly personal manager of Chaliapin, Mr. Kachouk is engaged on a biography of the Russian bass.

Edgar Stillman Kelley Junior Scholarship Awarded

CINCINNATI.—Award of the 1943 Edgar Stillman Kelley Junior Scholarship has been made to Bernice Scher, 15, pianist, of Atlantic City, N. J., according to announcement by Etelka Evans, of the faculty of the Cincinnati Conservatory of Music, founder of the scholarship and chairman of the auditions committee. The winner was chosen from recordings played in New York City by a board of judges including Chalmers Clifton, Paul Stassevitch, and Clyde Burrows.

Kreisler and Vera Zorina Take U. S. Oath

Fritz Kreisler and Vera Zorina became American citizens on May 28 when they took the oath of allegiance at the Bureau of Immigration and Naturalization in New York.

When GRIEG first heard Strauss' SALOME

By MAURICE ARONSON

The recurrence of the hundredth anniversary of the birth of Edvard Grieg on June 15 is a fitting occasion to honor the memory of one of Norway's most illustrious sons. The incident related hereafter by Maurice Aronson is highly characteristic of Grieg.

THE EDITORS.

AFTER the passing of Richard Wagner, it took the capital of Imperial Germany almost 25 years before it honored his memory with a public monument. This memorial was neither a token of recognition on the part of the German Government, nor a civic tribute to his genius, but the generous donation of a wealthy manufacturer. It is erected in the Berlin Tiergarten, near to what James G. Huneker, in referring to the ghastly sculpture of Germany, fittingly calls "that cemetery of stone dolls and idols," the Siegesallee.

The unveiling of the monument took place in April, 1907. To give this ceremony the proper artistic background, it was contemplated to present several newly staged Wagnerian music dramas under the conductorship of Richard Strauss.

Greatly gifted, a commanding figure in the realm of tone at the turn of the century, Strauss has also possessed an unerring instinct for the profitable commercialization of his own musical output. Thus, one or two works of the younger Richard were fastened on that occasion upon those of the elder.

Besides representatives from the local colony of artists, a number of famous musicians, composers, conductors and the like, were invited to Berlin to grace the occasion by their presence, not the least noteworthy being Edvard Grieg, the famous Norwegian composer.

THE DANCE OF THE SEVEN VEILS

Grieg at the Opera

An invitation had been extended to the late Leopold Godowsky to attend a performance of Strauss' Salome at the Royal Opera on Sunday, April 15—to be exact. He, in turn, had the kindness to invite me to attend the performance with him. As Salome was at that time a much discussed stage novelty, few would have passed by the opportunity to hear it under the composer's direction.

We had barely been seated when we espied near us a striking personality, though of uncommonly small stature. Long strands of white hair framed a pale, rarely expressive face, in which the solitude of his native country seemed to be mirrored. It was Grieg. He appeared depressed, heartily bored, and ill at ease.

It happened that he was seated near Godowsky. As the two famous musicians had never met before, an informal introduction seemed in order.

Grieg recalled that he had been repeatedly advised of the masterly interpretation Godowsky had given his Ballade (in form of variations on a Norwegian theme) and that he would welcome an opportunity to hear him play it. Godowsky admitted that he greatly admired the Ballade and often played it in his recitals.

Awaiting the Verdict

There was just enough time for Grieg to state that he had not heard Salome before and that he looked forward to the performance with the keenest anticipation of pleasure when the gong sounded and Richard Strauss appeared at the conductor's desk.

Salome was then a comparatively new stage work and had divided the public and the musicians of Europe into camps for and against it. Rarely were such polemics indulged in as then; and the boldness, the courage, of the composer in setting Oscar Wilde's play to music was commented upon at great length.

Little wonder that Grieg had been keyed up to the expectancy of what he was about to hear! He had settled himself comfortably in his *fauteuil*, his head leaning lightly on his arm.

When moments of intense dramaticism were enacted, when Strauss drew from the orchestra all the richness of sound and opulence of color he had put into it, Grieg moved uneasily. As if hypnotized, his expressive features mirrored the proceedings on the stage.

I shall not go into details about the performance. Suffice it to say that it had all the authority one would expect from the composer himself when guiding the orchestra and the participants through the mazes of that intricate music.

Honest Confession

After the curtain had fallen, Grieg turned in our direction. A faint smile played about his face.

What would he say now—himself a master in the realm of music and a lyric poet? How had the hearing of Strauss' complex score affected the composer of Peer Gynt, of Sigurd? We waited in suspense.

Finally the thin lips parted for an utterance, and hesitatingly he said, "Do you know, gentlemen, I did not understand a single note of what I heard. For me this was an entirely new and foreign language. It was altogether beyond me."

NINA GRIEG, the composer's widow, shortly before her death in 1935.

Such was the honest, unbiased opinion of a famous musician, of a modest, humble and lovable nature. How different from what one might have expected him to say! How many would have had the courage to admit how little they had been able to follow at a first hearing such a score as that of Salome? Verily, modesty and humility are the attributes of the Great!

Thereafter we chatted for quite a while in the foyer. He finally exacted a promise from both of us to visit him in Bergen, Norway, during the coming summer. He wished that Godowsky would play the aforementioned Ballade for him and "Ninachen," his devoted companion.

A little later in the season he renewed this invitation at a concert of his compositions with the Philharmonic Orchestra of Berlin, of which the program is here reproduced.

But four months later he kept a date that permitted no postponement, for it was with the Grim Reaper himself. He expired on September 4, 1907, and was laid to rest in a rock near Bergen, on which the ceaseless flow of the waters from the Northern fjords break their strength night and day.

Philharmonie

(Bernburgerstrasse 22a)

Freitag, den 12. April, 1907 abends 8 Uhr und (Wiederholung) **Sonntag, den 14. April,** mittags 12 Uhr

Konzerte

Edvard Grieg

mit dem verstärkten Philharmonischen Orchester

Solisten Kammersängerin **Ellen Gulbranson, Rosa Bertens, Halfdan Cleve.**

Konzertflügel Bechstein.

PROGRAMM.

I. Drei Orchesterstücke aus der Musik zu „Sigurd Jorsalfar" (Sigurd der Kreuzfahrer), Schauspiel von Björnson
- a) In der Königshalle
- b) Borghilds Traum
- c) Huldigungsmarsch

Das Philharmonische Orchester, unter Leitung von Edvard Grieg.

II. a) Solvejgs Wiegenlied (aus „Peer Gynt")
- b) Vom Monte Pincio
- c) Ein Schwan

Ellen Gulbranson, begleitet vom Philharmonischen Orchester

III. Bergliot, Melodrama

Rosa Bertens und das Philharmonische Orchester.

IV. Klavierkonzert op. 16, A-moll

a) Allegro moderato, b) Adagio, c) Allegro, Presto, Maestoso

Halfdan Cleve, begleitet vom Philharmonischen Orchester

V. a) Gegrüßt seid, ihr Damen
- b) Erstes Begegnen
- c) Dein Rat ist wohl gut

Ellen Gulbranson, am Klavier begleitet von Edvard Grieg.

VI. Zwei Stücke für kleines Orchester
- a) Abend im Hochgebirge (Oboe, Horn, Streichorchester)
- b) Letzter Frühling (Streichorchester)

Das Philharmonische Orchester, unter Leitung von Edvard Grieg.

Texte umstehend.

EDVARD GRIEG

To Mark Grieg Centennial in N.Y.

The 100th anniversary of the birth of Edvard Grieg will be commemorated at a concert of his works by eighty members of the New York Philharmonic-Symphony with Ole Windingstad conducting, and Karin Branzell, contralto soloist, at Carnegie Hall on June 15. The event will benefit the American Friends of Norway, Norwegian Relief, Inc., and Camp Little Norway, under the sponsorship of Crown Princess Martha, who will attend.

THIS IS RADIO

Training Our Ears to New Tonal "Colors"

by Alfred Human

We are at the mercy of the tonal qualities of our radio sets.

The imperfection of reception has been the basis of most antagonism of musicians, especially that of teachers against broadcast music. They argue, with some justice, that they have spent years developing their "ear" and instilling into the minds of apprentice musicians a perception of tonal qualities. As Helmholtz stated years ago, ". . . the sensations of tone are the material of the art."

When we hear broadcasting at its best, say in the studio auditorium of a network, we can realize the discrepancy between the transmission of this program, and the reception on the average home set. The listener probably hears only a narrow range of the true tonal qualities of the symphony orchestra, the pianist or the singer; subtle gradations, the overtones and mixtures which delight the aural senses at the "live" hearing are probably lost or distorted in the processing.

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Good reception can readily be realized with the assistance of a "high fidelity" or "frequency modulation" receiving apparatus, or with one of the other types. Personally, we would be reluctant to comment on the tonal qualities of a vocalist, an instrumentalist or an orchestra unless we could hear the broadcast over such an instrument. Inasmuch as the great majority of the forty or fifty million sets now in use are limited in reception qualities, we can understand why millions of listeners have never truly heard the broadcasting artists.

On the other extreme, many ears are subjected for a period of eight hours daily, said to be the average listening span throughout the Middle West, to a barrage of unlovely or harsh sounds, caused solely by the mechanical shortcomings. Such a process may eventually harm the sensitivity of the victim's tympanum.

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Various communities have recognized the evil of the blaring radio and have enacted laws to suppress the operators. Other communities of this modern age have also laid down laws which protect listeners from the interference of such program-wreckers as vacuum cleaners, oil burners, and the like. "Radio reception is perfest in our section," read one realty advertisement. Legally and socially we recognize the all-pervasive penetration of broadcasting; esthetically we still lag, by failing to train listeners in the choice and regulation of their instruments.

Rightly used and with the correct type of machine, the set can be made a still more valuable influence for inculcating values of tonal colors and sense perception.

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The record, even in its unperfected state, provided millions with new concepts of aural beauty with the reproductions of the art of Caruso, McCormack, Homer, Gluck, Kreisler, Elman, Paderewski and the other deities of the pre-radio era.

Without the benefit of any processing, the artists of the past created in the ears and hearts of their audiences new standards of tonal sensations. It is no chance that the so-called Golden Age of music was centered around great singing. By "singers" we mean the pianists, the violinists, the cellists, as well as the vocalists.

Rachmaninoff was a master of the singing tone on his piano, and, as we related recently, Rachmaninoff detested the radio, chiefly because this patrician feared the wave-lengths would misrepresent his intimate art. Heifetz, Horowitz, Rubinstein, Piatigorsky—and forgive us for the scores of other outstanding exponents of tonal beauty we cannot list here—are today giving their hearers a new comprehension of aural splendor by the simple communication of their art. We surely are entering our own Golden Age.

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Some of the offerings at a Hollywood Bowl, a Soldiers' Field or a New York Stadium may sound trite to the sophisticated ear. The same repertory brings new revelations of spiritual peaks to countless others. With all its blemishes, broadcasting stands out as the most potent instrument extant for attuning the ears of the multitudes to the messages of the masters.

Let us learn how to keep this machine in tune, that we may better experience the true sensations of tonal, the material of musical art.

MARK WOODS, PRESIDENT OF THE BLUE NETWORK, COMMISSIONS ROY HARRIS,

American composer, to write his Sixth Symphony, dedicated to the nation's fighting forces and based upon a momentous event in the life of Abraham Lincoln. Left to right, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will present the premiere over the Blue Network; Mr. Woods, and at the piano, Mr. Harris.

MORTON GOULD AND LEOPOLD STOKOWSKI, who introduced Mr. Gould's Red Cavalry March with the NBC Symphony last winter. The work was recently heard at the Boston "Pop" Concerts, conducted by Arthur Fiedler.

COMMENTS AND IMPRESSIONS

. . . Sponsorship, where is thy sting? There is none so far as the New York Philharmonic-Symphony series under the aegis of U. S. Rubber is concerned . . . Restrained, brief announcements and a general atmosphere of dignity without stuffiness, have marked the CBS-Philharmonic-U.S. Rubber presentations so far . . . Pierre Monteux's return for the third concert of the series was in the nature of a homecoming for the East, New York in particular, has always liked this French conductor . . . The Franck symphony became a glowing new work under his knowing baton . . . The resonant Orson Welles was guest of the American Scripture intermission feature presided over by Carl Van Doren . . . Our library, by the bye, reports that Dr. Van Doren's historical volumes are in new demand since he became the U. S. Rubber spokesman . . . We also like the straightforward, just right announcements delivered by the CBS announcer, Bernard Dudley . . . We could not detect any Yankee inflection, although we know he hails from New Hampshire . . .

Richard Pack, who looked after the music news, *et al*, at WOR, marched off to war for limited service in the U.S.A. a couple of weeks ago . . . Charles Openheimer has taken over the Pack duties.

We believe that Jules Mattfeld, the organist-librarian of WABC-CBS, pioneered in building music libraries in New York . . . At any rate, we shall tell you more about Mr. Mattfeld and his weakness for collecting scores in the near future . . . George B. Evans assures us that when Lucille Manners, of the City Service NBC hour, alighted from a plane on the California desert to sing before an encampment, the officers announced, "Gentlemen: Manners from heaven!" . . . A bit of Welsh singing on the BBC: the Mountain Ash Civil Defence Choir under T. J. Lewis . . .

. . . Fortune Gallo's San Carlo Opera Company has been broadcasting the Center Theatre productions in New York over WNYC . . . WNYC offerings, usually excellent, have been up to a notably lofty standard of late . . . In addition to the string of worthwhile events, WNYC is fulfilling a valuable artistic service by giving hearing to lesser known artists, some of whom are surprisingly good . . .

It is said in Boston that if you swat a mosquito during a performance of the Pops, you will probably be rewarded with an encore by the conductor . . . Anyhow, the Boston Symphony Orchestra players under Arthur Fiedler are well worthy of hearing on the Blue-WJZ Network, any Saturday between 8:15 and 9:15 p. m. . . . Morton Gould's stirring Red Cavalry March was heard on the June 12 program . . . Leo A. Kempinski, conductor, composer and pianist—these radio musicians are versatile—has just joined the NBC composing staff . . .

. . . Erno Balogh successfully championed several of the moderns in a group of excellent piano music, ranging from Bartok, Villa-Lobos, Lieberson, Prokofieff to Lecuona, over WQXR on Sunday morning, May 30 . . . The uncompromising Egon Petri as always, furnished another object lesson for pianists in his WABC program on the same morning . . . Just the Schumann Symphonic Studies, projected with characteristic Petri art . . . Margaret Speaks, firmly established as soloist with the Alfred Wallenstein orchestra, WEAF, sang as always on May 30 . . . Then we were told that Miss Speaks had left the Voice of Firestone program . . . Richard Crooks, the co-star with the soprano, will remain on the program . . . We continue to receive the programs of the Standard Symphony—May 30 marked the 816th concert, but we have not as yet succeeded in pulling in the NBC Pacific Coast Network: KPO, KFI, KMJ, KGW, KOMO or KHQ—nor Werner Janssen and his Los Angeles Symphony Orchestra—so we must accept the "Musical Memorials and Prophecies" offerings on faith . . . These are the programs, you recall, which recently won a citation for excellence . . . The Ballet Russe of Monte Carlo has been broadcast over WNYC from the Broadway Theatre . . . For sheer entertainment value that no musician need blush over: the Morton Gould Orchestra, over WABC, with Igor Gorin and the Lyn Murray group as Conductor Gould's artistic collaborator . . .

Marjorie Lawrence has surely become one of the dramatic personalities of our music world . . . The story of Marjorie Lawrence, the dynamic diva of the Metropolitn, who suddenly became stricken and was unable to sing because of illness, is now widely known . . . The Marjorie Lawrence who has recovered the use of her voice entirely is now always an engaging and welcome guest—as on the WABC hour recently, for example, when she appeared with the Howard Barlow symphonic forces, in the Massenet "Il est doux," and the Brünnhilde Supplication to Wotan from Walküre . . . Szigeti is still receiving letters as the result of his seven colorful broadcasts over the Columbia network, when he appeared in four Mozart sonata afternoon concerts and thrice in Conductor Howard Barlow's Invitation to Music series with the CBS Symphony . . . We also recall Szigeti's guest appearance with Morton Gould and his orchestra on the Cresta Blanca hour last month . . . Musicianly violin playing, warm and appealing . . . Szigeti respects his radio listeners . . . perhaps that is why he is so effective . . .

What is there in the rumor that General Motors is negotiating to sponsor the Sunday concerts of the NBC Symphony?

NBC LIBRARIANS SING FOR BROADCASTERS

The largest radio music library in the world, directed by a composer-pianist-organist and staffed by musicians, is the one place in Radio City where no music ever is heard. It is the place where Beethoven and Berlin are neighbors in the permanent card index files. It is the National Broadcasting Company's Music Library.

Braham's Limehouse Blues reposes side by side with Brahms' Lullaby; Bach's Coffee Cantata meets Abe Baer's Hello, Hawaii, How Are You, and in a cluster come Bartlett's A Dream, Nora Bayes' Shine On, Harvest Moon, and Beethoven's "Moonlight" Sonata.

It is a place people telephone to and hum tunes at, to settle arguments over titles and composers. It is a storehouse of all the immortal music, as well as the "dogs" among the products of Tin Pan Alley.

The library is a part of the Music Library Division, of which Thomas H. Belviso is manager. It is under the immediate supervision of William Paisley, composer, whose best known piece probably is Beautiful Dreams.

Typical Cases

Here is how it works:

Midnight in the Music Library. A few ghostlike figures flit in the aisles separating long columns of massive steel cabinets. Every few seconds a file drawer is rolled open, a sheet of music extracted. The clanging echoes resound throughout the room. The figures move faster, and the piles of sheet music grow higher. For tomorrow the NBC Symphony holds its initial rehearsal for next Saturday's broadcast, and a hundred musicians must be supplied with their various parts, and Maestro Toscanini—or Stokowski, or Black, et al.—must have his complete scores and parts.

The telephone jangles. One of the young librarians answers, hears a voice shrill with urgency: "Bellevue Hospital calling, one of our patients, a bad case, must undergo a serious operation at once, but won't take the ether cone until the words of his favorite Wisconsin song are recited. He doesn't know the name and none of us do, either. Can you help us? Hurry! Please . . ."

Librarians put their minds together, recite one Wisconsin song after another to the hospital attendant. Each time he jots down the words, but returns to report that they're not the right ones. The patient is sinking fast, he says. The librarians resort to the card files and cross-indexes . . . Finally they come to My Name is Yon Yohnson, I come from Wisconsin. . . ." This time the attendant stays away from the phone for fifteen minutes. When he returns, his voice is happy. "That's the one," he says. Patient's peacefully under the ether now. The Doctor is very grateful. Many thanks. . . ."

The librarians sigh. Another service completed. They go back to work, opening cabinets, selecting the next program's music. The piles grow higher.

Holds World Record

Every day, by telephone or letter, the Music Library satisfies requests of this kind. None other in the world is equipped to do so, for it is the world's largest, completest working music library. There are a few great music centers that are larger, but the books and scores are hidden away on dusty shelves for reference and research. They are not "working" libraries—but museum collections. NBC's is a continually active library, open eighteen hours a day every day in the year for the ultimate benefit of millions home and abroad who spend a good portion of their lives beside the radio.

Altogether the library houses some 100 tons of music. When it was moved into NBC's new Radio City offices in 1933, its quarter-million items were valued at a million dollars. Today the number of titles alone has passed the million mark, the separate parts running well into the millions. Liberal portions of two floors in the vast RCA Building house the collection.

Speed Essential

Intelligence, speed and precision are essential requisites of NBC's fifteen music-librarians. For as well as ability to answer all manner of questions put to them by staff musicians, conductors, program directors and the public-at-large, they must also keep their great collection up-to-date, accurately filed and catalogued. Too, they are in charge of distributing parts to the music stands of conductors, instrumentalists, soloists and choralists.

Arrangements of any combination of instruments or voices known to men—and some that are not—must be delivered upon demand. This isn't an easy job, when you realize that there are some numbers having fifty individual arrangements, from accordion interludes to a complete symphonic score.

Duplicating Lost Music

Recently an English songstress rushed into the library. It seemed that in fifteen minutes she was scheduled to start her heralded Town Hall recital—and had forgotten her music in a taxicab. The Library went into action, and before you 9could hum the first chorus of "God Save the King," her music, and the scores needed by her accompanist, were in her hands.

Frequently a leader will rush into the library, hum three or four bars from the middle of a song and demand the score. It's the exception to the rule when one of the librarians can't identify the song.

The public, too, is used to the Library's service, using it to settle arguments.

Toscanini to Lead Four Treasury Concerts

Four U. S. Treasury Department concerts by the NBC Summer Symphony will be conducted by Arturo Toscanini. These will be on June 20, July 18 and 25 and Sept. 18. The first program will have a studio audience of WAVES, WAACs, SPARs, women Marines, Army and Navy nurses and a delegation of British WRENS. Subsequent audiences will be made up of enlisted men and officers of the Army, Navy, Marine Corps, Coast Guard and men in the U. S. Maritime Service.

BELA BARTOK and ERNO BALOGH. Mr. Balogh, who was a pupil of Bartok, played the latter's Sonatina on his series of contemporary music over WQXR on May 9 and his Romanian Dances on May 30. These concerts by Mr. Balogh proved so successful that this month he is playing piano preludes from Bach to Gershwin and from Chopin to Sessions.

NBC Photo

NBC SONG "SLEUTHS" TRACK DOWN PLAGIARISM. Thomas H. Belviso (in background, nearest loudspeaker), manager of the NBC music library division, consults with members of his staff on a questionable passage. Occasionally, the tune is recorded so that the melody may be studied by ear.

Radio Briefs

Kenny Baker, radio and motion picture tenor, is making a series of personal appearances on tour. He was heard in Boston and Cleveland last month and on June 4 appeared in Chicago. A week later, Mr. Baker was heard in Philadelphia. Recently appearing on the I Married an Angel radio program, he returns to Hollywood to appear in Columbia Picture's Doughboys in Ireland and then comes back to New York to be co-starred in One Man's Venus.

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Hertha Glaz was soloist on May 22 with Josef Stopak's radio orchestra over the Blue Network.

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Vytautas Bacevicius, composer and pianist, whose Symphony will be performed by Stokowski next season, was heard on the Recital Series at WNYC on June 7. During May he appeared in recital in the Brooklyn Lithuanian Hall for National Council. Mme. Aldona gave two groups of songs and Mr. Bacevicius' program included works of Chopin, Debussy, Falla and his Lithuanian Dances.

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Alexander Kipnis, Metropolitan Opera bass, was featured, as Mephistopheles in the Blue Network's "stream-lined version" of Faust on June 5. Marita Farell, Ernest McChesney and Martha Lipton were the other principals.

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Sigma Alpha Iota members presented the 150th program in its WNYC series on May 29. Participating in the program, which, like the others in the series, was arranged by Laura Nell Thrift, were Jean Dickenson, soprano; Mary Becker, violinist; Ruth Geiger, pianist; Rosina Lhevinne, noted pianist-pedagogue; and Mrs. Kathleen Davison, national president of the music fraternity. Hellmut Baerwald and Bertha Melnik accompanied.

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Igor Gorin, baritone, was Morton Gould's guest on June 2 and 9 on the CBS Carnival Show and is reported planning his own half-hour program beginning next month.

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Lanny Ross, radio tenor, appeared on May 18 at the U. S. Naval Training School, Noroton Heights, Conn., under the auspices of USO-Camp Shows.

Jacques de Menasce's Sonatina, for piano, was played over WNYC on May 14 by the composer and the following evening over WQXR by Andor Foldes.

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THE DANCE: Artists on Pacific Coast Find Opportunity in Film

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Los Angeles

The major portion of dance activity in Los Angeles and Hollywood pivots around the demands of the movie industry. In order to get enough work to live, the dancer must be extremely versatile. She, or he, must qualify in all phases—character, tap, ballet, acrobatic—for the more lists that one's name appears upon, the more chances there are for work.

Compensation is exceedingly gratifying for the effort and actual time involved, but obtaining enough work is the problem. Comparatively few productions call for dance sequences. The ones that do are completely sketched by the dance director and artistic staff before the dancers are called for rehearsal. Thus, the work of the performers is extremely concentrated, as rehearsals begin about a week before the actual shooting.

Naturally, it is imperative that the dancers keep in condition and ballet technique is the most logical means for that particular end. Two popular figures—Bronislava Nijinska and David Lichine—who have made valuable and brilliant choreographic contributions in the world of ballet, have found it desirable to supplement their movie work with teaching. The dancers, obviously, have been quick to take advantage of the opportunity.

St. Denis Working in Aircraft Plant

As for the modern, contemporary dance, New York is definitely the center. With the exception of the colleges that offer dance majors, the experimental group idea is virtually nil on this southern coast. What there was along those lines seems to have been swallowed up by the defense industries and it might well be that Ruth St. Denis, the symbol of American dance and dancers, started the exodus into the defense plants. She is at present working (and we mean working) a night shift at the Douglas Aircraft plant.

In the Schools

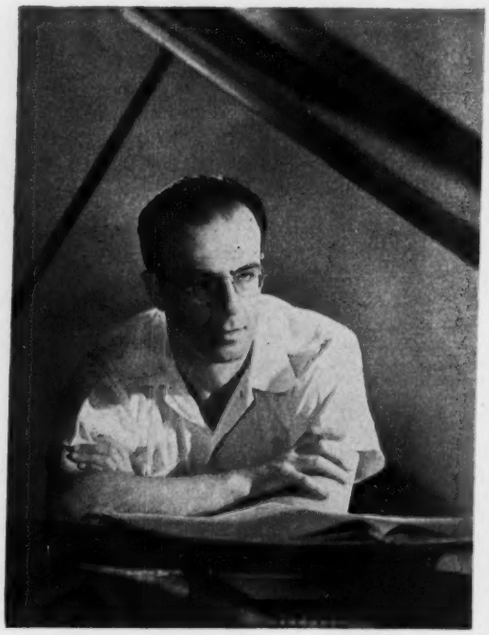
Established schools, and there are a great many here, are thriving. Norma Gould is preparing an elaborate student recital which is to be given on June 19 at the Wilshire-Ebell Theatre. While her classes are larger than ever, she still finds time to devote to the war effort. She is an instructor for the Red Cross First Aid courses.

However, with all the dance schools and dancers, there is still room and opportunity for a young creative dancer who has force, ability, an attractive personality and a willingness to pioneer. There are no prominent active local dance groups or organizations equipped to give professional performances.

The audiences must rely on the dance attractions on the major concert series to satisfy their terpsichorean desires. Though they get the best—Argentinita, Ballet Russe de Monte Carlo, Ballet Theatre, Katherine Dunham—there are still possibilities for individual dancers and small groups of fine aesthetic and theatrical taste. The audience is here, waiting for such entertainment.

←
ALEXANDRA DANILOVA AND IGOR YOUSKEVITCH in the Ballet Russe de Monte Carlo season.

Photo, Maurice Seymour, Chicago



→
FRANZ ALLERS, conductor of the company, in a rehearsal pause. Mr. Allers will lead the Toronto Philharmonic Orchestra at the Promenade Concerts during two weeks in July.

Photo by De Mirjian, Apeda

Review of Dance Events In N. Y.

So strong has been the response to ballet this season in New York that solo recitals and troupe performances drew crowded audiences. One period during May saw two large companies giving rival seances, the Ballet Russe at the Broadway Theatre and the Ballet Theatre at the Metropolitan Opera House.

Argentinita gave a two-evening Festival of Spanish Dance and Music, doing the same program on Saturday and Sunday evenings, May 15 and 16, at the Metropolitan. As chief musical partner she had Jose Iturbi, leading a group of players from the Philharmonic Orchestra. Beside the incomparable Argentinita, the other dancers were Pilar Lopez, Jose Greco and Manolo Vargas. The program consisted of excerpts from Triana, Goyescas, the Mazurka from La Verbena de la Paloma, two dances from Carmen, the Café de Chinitas, the last-named furnished with a wierdly wonderful setting by Dali.

Argentinita surpassed herself, and won resounding plaudits as reward for her imaginative interpretations, lithesomeness and sensuous allurements. Iturbi was a potent aid with his native understanding of the radiant and seductively rhythmic music. His orchestra gave fine sound in body and quality. The two evenings were truly triumphal.

Ballet Russe Returns

On May 19 came the welcome return of the Monte Carlo Ballet Russe (at the intimate Broadway Theatre) with Chopin Concerto, Rodeo and Beau Danube. A full house greeted the event and enthusiasm was genuine. In the Chopin music, with Mme. Nijinska's choreography, Mia Slavenska registered strikingly with her physical grace and the poetical suggestiveness of her interpretation. David Thimar was her agile and romantic partner. Rachel Chapman distinguished herself in the piano solo part of the score.

Agnes de Mille's Rodeo (Copland music) with its tang of native Americanism, humor and lusty animation, made a big hit, as usual. Loubov Rodenko was the Cowgirl, looked pretty, and cavorted, flirted and pantomimed effectively, although not as expertly as Agnes de Mille, who did the role on two other evenings. Familiar in their parts, and helping the illusion and impetus notably, were Frederic Franklin, Casimir Kokitch, Milada Mladova, Dorothy Etheridge and others.

The highly accomplished and extremely popular Alexandra Danilova stirred the audience in the concluding Beau Danube, where she displayed adorable graces and entire mastery of the dancing art. Igor Youskevitch took the role formerly done by Massine, and made a success, but without equaling the matchless virtuosity of his great predecessor. Frederic Franklin did the part admirably later in the week. In lesser impersonations, finished skill was shown by James Starbuck, Roland Guerard aand rotund little Sonia Woicikowska.

To musical connoisseurs the conducting of Franz Allers was an especial joy. Aside from remarkable coordination with the stage, he attained fine instrumental precision, a lovely lyrical line and a refined quality of tone not always encountered at ballet performances. He is to be commended for interpolating purely orchestral numbers between the ballets.

The rest of the company's ten-day run brought repetitions of the aforementioned works, also Snow Maiden, Scheherazade, Gaité Parisienne, Prince Igor, The Nutcracker, The Magic Swan, Pas de Deux Classique, Igroushki (in which Danilova won an ovation) and Coppelia.

A New Snow Maiden

In The Snow Maiden a new member of the company made her debut and established herself as a valuable addition. She is Anna Istomina (an American orginally named Thomas) and was admired for the tenderness and pathos with which she imbued the title role. Lubov Rostova was a sprightly and fragant Spring. Tatiana Semenova, as The Crow, made the most of her short interlude. Frederic Franklin and Igor Youskevitch (Peasant and Shepherd) were volatile and vital figures. The popular Scheherazade introduced Mia Slavenska as Zobiede who left no uncertainty as to her seductive intentions, and made her beauty as effective as her suppleness. Frederic Franklin, the Favorite Slave, was a marvel of athletic animation. The balance of the cast rounded out the superb presentation of the little masterpiece with its imperishably alluring music. Gaité Parisienne ended the evening joyously.

Coppelia Restored

The Ballet Russe closed its season (after an additional week had been added) on June 5, but previously there was a revival (May 27) of Delibes' abidingly melodious Coppelia, with excellent staging and lighting and the spirited and polished dancing and pantomiming of Danilova and Youskevitch in the leading roles. Both also injected the appropriate note of humor. James Starbuck made much of the whimsical Burgomaster, and Sviatoslav Toumine did likewise for Coppelius. The Mazurka and the Czardas were done with compelling vim and dash. Franz Allers offered his customary baton art and accuracy, and led Delibes' orchestral Procession of Bacchus during one of the intermissions, and Rimsky-Korsakoff's Danse des Bouffons during another.

Felicia Sorel's Recital

Felicia Sorel returned to the local stage on June 2 with a recital at the Labor Stage Theatre, assisted by Riccardo Sarroga (a young Negro from Colombia) Wallace House, heard in folksongs and on the guitar, and Frank Green, blues singer and pianist. Miss Sorel, always imaginative and resourceful, pleased especially in her familiar version of Frankie and Johnny, and in groups of Spanish, Mexican and South American dances. Sarroga showed fancy and pliability in an excerpt from Tschaikowsky's Sleeping Beauty.

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TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part IV

AMONG the third group of American composers active between 1920 and 1940 we find Henry Cowell, an experimenter in his own right, but one who did not insist upon this phase to the exclusion of all else.

Cowell is an auto-didact, but one of originality—something which this type of musician does not always succeed in being. One feels that he would have been original under any circumstances, even though the times which produced him yielded a number of other "radicals."

What remains to be considered, however, is not the "tone-clusters" (something which Cowell did not originate, but only named), but the music product of the creative being. The elbow-playing and the string-plucking may not have been entirely without sense as additions to musical resources. But his more significant works are those wherein a personal, lyrical vein is given expression in a direct and compact mold.

"Tone-Clusters" and Lyricism

In the Piano Concerto (1929), Cowell puts the tone-clusters to use in a fabric of more serious implications than the piano pieces, but apart from some interesting rhythms and sonorities, little emerges. Synchrony for orchestra (1930) proves that even radicals are sometimes traditionalists. The Movement for String Quartet (1934) shows Cowell's further expansion into broader, more lyrical lines, and is indicative of the general return to a more romantic expression begun in the early 'thirties. The flowing, broad theme of this movement is clothed in a polytonal twelve-tone fabric. A romantic trend may also be noticed in the admirable little Suite for woodwinds (1927), whose four movements are of charm and facility in achieving new textures and sonorities. The Three Ostinati with Chorales (1937), for oboe and piano, are examples of the more infectious but ever-inventive Cowell, whose large output also includes some cleverly scored lighter works for orchestra, with Celtic coloring, such as his Irish Suite and Reel.

Uncompromising Modern

Richard Donovan as a composer has the air of a man who, convinced of his principles, must adhere to them through thick and thin. As an uncompromising practitioner of the contemporary idiom, he is undoubtedly using a means of expression most suitable to his personality. A certain lack of spontaneity, of inevitability of growth, both in his form and material, in indicative, however, of an existing disunity.

While this sometimes makes itself felt in a dissatisfaction with the artistic completeness of his work, whether because of a general stiffness, or a lack of compelling thematic interest, a real workmanship and a creative impulse cannot be denied. The Sextet for Woodwinds and Piano (1932), having abundance of thought, suffers from indecision of form.

The Trio for Violin, Cello and Piano (1937), a much shorter and more compact work, has on the other hand determined craftsmanship and character, even if the piano part tends too much toward a polyharmonic percussive entity and away from a greater interwoven texture of the whole. The melodic leaps, the rhythmic patterns and the interesting imitation need to be caught up with fantasy and imagination for the work to go coursing into life.

In every period there is a group of composers who carry on with a traditional expression and feeling. In times of conflict, where the means are questioned along with the aesthetics, the traditional manner must more than ever carry within itself the strength and power to overcome or withstand the rocking forces at work.

Romantic of the Present Day

This is not to say that if Howard Hanson were not a conservative composer, he would necessarily be a better composer. While Hanson his written a great deal of music in all forms, the Romantic Symphony No. 2 (1930) and the Symphony No. 3 (1937) may be considered as perhaps his most representative works. In the former, one may feel that a romantic utterance can have validity if its expression is in absolute relation to the material. Romanticism, as such, however, is a more or less timeless state of mind, under various guises, a periodic preoccupation of mankind. The Third Symphony, also a romantic work, has a more arresting melodic life. Here the solid Wagnerian instrumentation has given way to an almost Sibelius-like persuasion.

In harmony with his Scandinavian ancestry, a "Nordic" color is found in some works. Hanson's output includes a number of symphonic poems, chamber works and compositions for piano and voice. Writing in choral forms has enlisted this composer, an example being his Walt Whitman setting, Drum Taps, for baritone, mixed chorus and orchestra. He also composed an opera on the subject of the Puritans and Cavaliers in Colonial America—Merry Mount, with a libretto by Richard Stokes, the music critic—which was done at the Metropolitan about a decade ago, and which had some novel experimental writing for the chorus.

Founded American Concerts

As the director and founder of the American Composers' Series sponsored by the Eastman School of Music, of which he long has been the director, Hanson occupies an eminent place in contemporary American music. Since 1925 he has seen to the commissioning, publishing and primarily to the performance of a tremendous number of American scores. That the selections for the yearly festival are often dictated by Hanson's own widely ranging inclinations does not detract from its value.

(To Be Continued)

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"Virginia Pemberton is a magnificent artist who has triumphed in La Traviata and La Tosca." —*Montreal Matin, May 3, 1943*

LA TOSCA

". . . La Tosca in which Virginia Pemberton proved her right to star in the title role by winning a genuine artistic success." —*La Patrie, Montreal, May 3, 1943*

EXCELLENT INTERPRETATION OF LA TRAVIATA

"Virginia Pemberton gave an excellent interpretation of the role of Violetta. She is a gifted singer of solidity, besides having a great talent as an actress." —*Le Canada, Montreal, April 30, 1943*

LA TRAVIATA IS SUNG WITH FINESSE

"Madame Pemberton seems to have studied the role of Violetta with great care, and has invested it with sincerity. The acting is perhaps superior to the voice, but this is by all means not an unhappy occurrence." —*Montreal Evening La Presse, April 30, 1943*

Personal Representative: M. R. Langhoff, 231 So. La Salle St., Chicago, Ill.

N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TtH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

End-of-the-season concerts have been especially numerous in New York this year. The spring events have run into the warm period, for special concerts have been given in large numbers to raise funds for war causes, and recitalists also have not folded their wings as early as usual. Meanwhile, the outdoor events are scheduled to open this month in force.

A predominantly Russian concert on May 9 was that of the Novoya Russkoye Slovo at Hunter College. The outstanding features were soloists Alexander Borovsky, pianist, Joseph Schuster, cellist (Ulanowsky, accompanist) and Carmen Miranda, dancer, and her band.

Excerpts from eleven operas were presented, in the manner of a studio rehearsal by members of the Voge Opera Group (May 9 TtH). The young artists, without the benefit of costumes, stage properties or lighting effects, offered the audience an opportunity to observe their preparation for operatic careers. Harry H. Voge was director with Kate Ravoth as assistant; Ernst Wolfe accompanist; and Milton Howarth and Helmut Gumprech as stage assistants.

On May 11 (TH) the Bell Chorus had numerous hearers and general praise. Thomas Richner has trained his ensemble to high quality and accuracy. Claire Ross made a hit with some artistically played piano solos and excellent accompanying for the chorus. The Barbizon Musicale (May 11) offered acceptable pianism from Estelle Best and agreeable singing from Mary Davis, a quite young Werrenrath pupil. Also on May 11 came (CCH) Victor Zana's neat fingers and songful tone on the piano. At the joint recital (TH) of Vivian Rivkin, pianist, and Carl Stern, cellist, (May 12) the listeners were especially interested in the new piano-cello Sonata by Shostakovitch, a work of brief themes, spicy harmonization and exhilarating rhythms. Miss Rivkin also contributed solos. Both artists showed skill and verve.

Frances Ives, promising young pupil of Kathryn Boghetti, gave a recital at the Carroll Club, May 13, displaying a voice of good quality and volume. Lucille Yeakel, coaching with Mme. Sascha André, did an exacting list of numbers, with a lovely dramatic soprano voice and art in delivery (CCH May 14). A choral-ballet called Fight For Freedom (CH, May 15) with music by Lazar Weiner and libretto by M. Osherowitch, is a sort of social tract in tone and movement, with a Narrator speaking the story of early labor oppression in Russian. Mischa Mishakoff was also on the program, with the first section of the Mendelssohn Violin Concerto. On May 16, Saint-Säens' Samson and Delilah, done as a costumed oratorio, pleased a large audience at Hunter College. Michael Fiviesky conducted. The second benefit concert for the Deborah Tuberculosis Sanatorium (CH, May 16) offered a distinguished array of soloists, with Jan Peerce, Dorothy Kirsten, Suzanne Sten and Max Pollikoff.

Horowitz Draws Throng

The May 17 recital (CH) of Horowitz drew a capacity throng. His appeal is irresistible, with stupendous technic, crystal-clear articulation, convincing authority and wide variety of tone. Medtner's unfamiliar G minor Sonata failed to rank as great music. Prokofieff's Toccata, glitteringly played, had to be repeated. Enthusiasm was at white heat all evening. Dorothea Freitag and George Bauer (he is a product of Juilliard) showed themselves to be an earnest two-piano team (May 17, TH) musically understanding and of fine promise for the future. Bauer is a Seaman First Class in the U.S.C.G.R. A new suite by Stanley Bate met with striking approval.

May 18 (CH) was signalized with a Festival of Viennese Music, Robert Stolz leading 65 players of the Philharmonic and Mario Berini and Hertha Glaz singing solos, with Mishel Piastro playing violin pieces. Stolz' latest work, A Love Letter, for orchestra, had its premiere on this occasion. Under the vocal guidance of Helen Chase, Katherine Corwin, soprano has developed recital status (May 18, CCH) of real worth. Bertha Rich accompanied.

The Tudor Group of eight, all exquisitely garbed in Elizabethan costumes, presented a charming program of Morley, Este, Gibbons and other numbers including the familiar canon, Sumer is icumen in, at the Barbizon Recital Hall, May 18. The group was created and coached by Marguerite Potter. Anne Gillen, organist, played numbers of Bach, Handel, Brahms and others. Eleanor Weller was the capable pianist.

In homage to the late Enrique Granados, Alejandro Vilalta gave a program of Spanish music (CH, May 19) ancient and modern. His performances were a sheer delight with complete mastery of mechanics and tone, bouyant spirit and poetical implications. Victor Granados (son of Enrique) was represented by a work of his own, Spanish Ballet, colorful and adroitly constructed.

Two singers came forward on May 19, Zinaida Alvers, Russian mezzo (TH), and Joseph Zaro (CCH). The latter is a pupil of Presson Miller, and sang in uniform, being a member of the U. S. Naval Reserve. He showed capable qualities. Mme. Alvers fared best in her Russian numbers, projected with warmth and conviction.

The Spring Song Festival of the People's Chorus (conductor, L. Camilieri) was held at the Waldorf Astoria on May 20. Informality was the keynote of the evening, the audience joining vocally in several of the compositions. A member of the Sixty-Ninth Regiment, John Feeney, tenor, gave a recital at its Armory on May 22, aided by the regimental band led by Master Sergeant Patrick Austin. Franck, Handel, Franz and other standard songs were perfectly partnered at the piano by Edwin McArthur. The Columbus, Ohio, Boy Choir School, Herbert Huffman, conductor impressed most favorably on May 24 (TH) with a fine balance, and subtle handling of tone and dynamics. Aaron Cohen, fourteen years old, a pupil of the Cincinnati College of Music, showed remarkable ability in several piano solos.

The Washington Heights Oratorio and Choral Society, Hunter Sawyer, conductor, gave its annual Spring Concert, May 25, in the Parish Hall of Holyrood Church. Guest soloists were Phyllis Kraeuter, cellist, and Muriel Robertson, soprano. Rudolph Gruen was at the piano for Miss Kraeuter. Verna Tandler accompanied the society and Miss Robertson.

Spalding Aids Music School

Albert Spalding gave a recital on May 25 (TH) for the benefit of the Bronx House Music School's scholarship fund. The program included Spalding's own Castles in Spain. He was at his elevated best, playing with that complete musicianship which always has been the basis of his artistic achievements. The Andre Benoist pianism was in full accord of charm and spirit with the soloist.

Two-piano and solo playing of superior musicianship and keyboard art was that of Robert and Gaby Casadesus (CH, May 26) for the benefit of Russian War Relief under the auspices of the Bronx Division. Purling clarity and interpretative refinement flavored the entire program, which included a scintillating Danse Russe by Mr. Casadesus.

Out of the ordinary was the program (TH, May 28) of the New York Chamber Orchestra led by Dean Dixon, with Rosalyn Tureck as piano soloist in Beethoven's B flat Concerto, which rarely emerges publicly these days. We heard a Schubert Overture to his unfamiliar Die Freunde von Salamanka, Méhul's G minor Symphony, Norman Dello Joio's Ballad for strings, and Three Symphonic Dances by Eda Rapaport. The last-named had exotic atmosphere and piquant scoring. The Joio music is acidulous and without heart appeal. The conducting and orchestral playing was of high merit. Miss Tureck's sure digits and sensitive musical insight were another pleasure for connoisseurs.

Five languages were sung by Carole d'Arcy, mezzo (TH, May 29) in works by old Italians, French and Spanish moderns and Hebrew and Anglo-Saxon composers, Ernest Porten attended to the piano. Miss d'Arcy's voice is flexible and has volume, but not always the most refined recital quality. As an interpreter she showed versatile understanding.

Rachmaninoff Memorial

ASCAP made a useful patriotic move with a concert on June 1 (CH) for the benefit of the Armed Forces Master Records, Inc. at which over $5,000 was realized. That organization purchases phonograph records to send to the various camps in this country and to the army abroad. The evening had still another significance, however, and a fine one, as the concert was dedicated to the memory of the late Sergei Rachmaninoff. The Philharmonic Orchestra formed the background of the occasion, conducted by Frank Black and Howard Barlow. The program was all-Rachmaninoff. James Melton sang three songs, the orchestra played The Isle of the Dead and Vocalise, and Sgt. Eugene List (in uniform) functioned as soloist in the C minor Piano Concerto. Fritz Kreisler furnished violin obbligatos for the songs and acted as concertmaster for the performance of the Vocalise, done in unison by all the first violins of the orchestra, who stood while they played. Deems Taylor was master of ceremonies. The two American conductors made one proud of their deft and colorful handling of the scores. Coloratura soprano Rosalie Frondell did the Lucia Mad Scene and other brilliant matter at her June 3 recital (CCH) and showed proficiency also in early classics and modern songs.

On June 3 at the International Center,

WILLIAM STACK,

basso, was presented in recital by Lillian A. Flickinger, in the French Room of the Hotel Wellington, New York, on June 6. His program listed an aria from Simon Boccanegra, Lieder, French songs and several numbers in English, including two Rachmaninoff songs and works of La Forge and Malotte. Marguerite Bailne was at the piano. Mr. Stack, a native of Utica, N. Y., was formerly active in music in the Bahamas.

Alexander Kipnis, bass of the Metropolitan, and Ray Lev, pianist, gave a joint recital of enjoyable sort. Both the eminent vocalist and his keyboard associate artist were feted by the large assemblage for their outstanding offerings. Alfred Rosé was at the piano for the singer.

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Music Speeds America's War Production

ANDRÉ KOSTELANETZ

By ANDRÉ KOSTELANETZ

By now industry, particularly war industry, has accepted music in the "shop" as a regular part of the schedule, and from month to month the number of industrial plants with planned music programs is increasing. Music has admittedly become an important technique of the war production drive.

Music and work go together. Man has always liked to sing at his work—and did until the industrial system made it impractical. This perhaps has been one of the few disadvantages of the industrial system as we know it. Now thanks to radio and modern electronic distribution it has been overcome.

Mixing music with production has proved popular with the workers. A recent survey shows that in not a single plant where it has been introduced has there been anything but the most enthusiastic endorsement on the part of the workers. Indeed, in many places where music is a regular part of the schedule and for some reason is temporarily discontinued, immediate and loud protests follow. And from the other end, management likes music because it improves morale and better morale means better work and larger output.

Britain's Effort Rewarded

Britain, facing an enormous production problem, and seizing at any possibility for meeting their schedule, was the first to use music. Sound installation had become mandatory in British factories when the war broke out—primarily for use in air raids, not only to aid in orderly withdrawal to shelters, but also to save valuable man-hours by not calling out workers until enemy planes were nearby. It was a logical step to use the sound system for music in the hope that it would increase production.

British management and workers were wholehearted in their approval and at last came proof, at least of a sort, with the publication of a report by the Medical Research Council of the Industrial Health Research Board, which stated that music increased the daily output of the "tested" factory from 2.6 to 6 per cent.

More recently in this country considerable research has been made by Harold Burris-Meyer of the Stevens Institute of Technology with the cooperation of numerous industries and two organizations dealing with music distribution systems and libraries, Musak, Inc., of New York and RCA Manufacturing Company of Camden, N. J., Burris-Meyer and his associates knew that by auditory stimuli we can increase muscular energy and respiration and control metabolism. By the same means we can control the threshold of sensory perception, which is very important in precision work, and can reduce, delay or increase fatigue. What they set out to measure now was the most obvious thing—Does music influence the production rate?

Music and the Worker

Not only did the data collected indicate that music makes the work go faster, but it also indicated that it may have a beneficial influence on Monday absences and early departures. In one test, employees on an operation requiring great manual dexterity and a sense of timing increased production 4.07 per cent.

There is still some divergence of opinion concerning programming, which is of course of the greatest importance, as to number and length of music periods; the relative values of associative and non-associative music; the value of popular versus classical music, and of vocal versus instrumental music. It is generally agreed, however, that the length of playing time should not exceed more than 2½ hours a day, in periods of 12 to 20 minutes. It has been proven that employee demand for music rises at night and is a source of comfort in blackouts.

Since it has been discovered that fatigue curves vary in shape and amplitude, and it is difficult to find one remedy for dips occurring at different times in different operations, programming must ultimately be undertaken for each factory, if not for specific operations. Only under such circumstances will the workers and management get the maximum results out of music in the plant.

MONTREAL

(Continued from page 3)

Sir Thomas's direction was incisive, clear cut and brought out both the lyric and dramatic aspects of the score; his orchestra gave him magnificent response.

Miss Lawrence, following her triumph, left for New York to be soloist at the Lewisohn Stadium with the Philharmonic-Symphony, after which she goes to Chicago for appearances at Ravinia and Grant Park. Her next season's plans include 40 appearances under the auspices of the U. S. Treasury Department, in addition to concert and operatic engagements.

Figaro and Staged Bach Passion Heard

Sir Thomas was also on the podium for two performances of Mozart's Marriage of Figaro, in which the name part was performed capably by John Brownlee, the part of the Count, which he usually sustains at the Metropolitan, being sung by Francesco Valentino. Eleanor Steber as the Countess was a winning artist, vocally and in person. Frances Greer sang Cherubino with charm and vivacity. The two other feminine roles were played by Audray Mildmay, a skilled Susanna, and Jean Handzlick as an able Marcellina. Gerhard Pechner was an adroit Bartolo. At the second performance, a delay of more than half an hour was caused by broadcast requirements, an interim which was filled in by Sir Thomas with an impromptu talk in highly amusing vein.

Earlier events in the festival included four performances of Bach's St. Matthew Passion in a stage version under Dr. Graf, given at the auditorium of the College of Montreal. Wilfred Pelletier conducted a reverent version staged with relative simplicity.

W. A. N.

Werrenrath Concludes Season of Albany Mendelssohn Club

ALBANY, N. Y.—Concluding its thirty-third season, the Albany Mendelssohn Club, again under the direction of Dr. Reinald Werrenrath, presented George Britton, baritone, as assisting soloist on May 14. Once again the work of the men was a tribute to the training by Dr. Werrenrath. The program included Bach, Handel, Leisring, Protheroe, Andrews and other numbers as well as Dr. Werrenrath's own Siesta in which he sang the obbligato solo. Mr. Britton was heard in the Credo from Verdi's Otello and an aria from Mozart's Marriage of Figaro as well as songs of Handel, Bridge, Molloy and others with Stuart Ross as accompanist. Richard Fisher had an incidental solo and Edward French was a competent accompanist for the club.

N. M.

Richard Leach Commissioned in Naval Reserve

Richard Leach, publicity director of the National Concert and Artists Corporation, has been commissioned in the U. S. Naval Reserve. Marks Levine, director of the N.C.A.C. Concert Division, announces a leave of absence has been granted Leach. Shirley Metz, assistant, will assume temporary charge of Mr. Leach's department.

Pianists Win Ratings in Federation Competition

Fifty-five pianists participated in the contest of the New York Federation of Music Clubs on May 29 in Schirmer Hall. The winners of superior ratings, based on musicianship and essays, were: Nancy Kramer, Susan Friedberg, K. Bohman, R. M. Yglesias, Roy Eaton and Naomi Slavin. The judges included Henry Holden Huss, Dr. Raymond Burrows and Elizabeth Newman. Mrs. Raissa Tselentis was contest chairman.

Marion Bauer Vice-President of Publication Society

Marion Bauer has been elected vice-president of the Society for the Publication of American Music, it is announced by Oscar Wagner, president. Secretary for 10 years, she is succeeded in that post by Helen L. Kaufmann.

Paul Robeson Receives Doctorate

ATLANTA.—Paul Robeson received the honorary degree of Doctor of Humane Letters at Morehouse College, the first Negro college to honor him, on June 1. Dr. Robeson made an address and sang a series of folksongs. Benjamin E. Mays, president of the college conferred the degree.

N. H.

Horowitz Plays with New Orchestra at Monmouth

Vladimir Horowitz was a featured soloist on May 25 with the new all-service Symphony Orchestra organized at the Army Signal Corps Center in Ft. Monmouth, N. J. The ensemble was formed and is conducted by Thor Johnson, former conductor of the Ann Arbor, Mich., Festival, and includes a number of players of leading symphony orchestras, new in the services.

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SAN CARLO OPERA DRAWS LARGE NEW YORK THRONGS

At the imposing Center Theatre on May 26, the travelling San Carlo Opera Company returned to New York for a series of sixteen performances. This was the sixth season of the organization at that house. Fortune Gallo, longtime generalissimo of the troupe, had the pleasure of seeing exceptionally large audiences for his run in the metropolis and all the performances were received by them with unstinted favor.

The company maintains its reputation for well trained ensemble achievements, rather than individual star exploitation. The orchestra and chorus have numerical sufficiency, the scenery and costumes are correct, and an excellent ballet completes the general offering. As the highest price for seats was only $2.20, it will be seen that the listeners fared generously for limited outlays.

The company offered numerous guest singers and the appearance of two new conductors, George Schick of Czechoslovakia and Emerson Buckley, of New York. The repertoire was standard,—Aida, Boheme, Carmen, Faust, Lohengrin, Trovatore, Rigoletto, Traviata, Cavalleria Rusticana, Pagliacci, Tosca, and Barber of Seville.

The regular singers of the ensemble did excellent work, especially Mostyn Thomas, Harold Kravitt, Francesco Curci, Mario Valle, Stefan Kozakevich, Coe Glade (a vivid, attractive Carmen) and others. Mobley Lushanya, the Indian soprano, shone as Aida and Tosca. Margery Mayer, contralto, made an impressive bow as Amneris and Azucena. Dorothy Kirsten scored particularly as Mimi and Marguerite, singing with lovely voice, taste and spirit. Shelia Vogelle, American soprano, pleased in her New York debut as Musetta. Eugene Conley, American tenor, was an outstanding success, personable in appearance, vocally fresh, with high tones of clarity, and in full control of style and delivery. Nadine Ray registered well as Micaela in Carmen. Mario Berini, Aroldo Lindi, James Gerard, Pasquale Ferrara and Sydney Rayner garnered other plaudits in tenor roles. Amri Galli-Campi was an experienced and highly pleasing Gilda. In Traviata the audience heard the accomplished Lucille Meusel. Margit Bokor sang prettily as Nedda in Pagliacci. Promising debutantes were Martha Lipton, Selma Kaye and Lydia Edwards. Richard Wentworth was also heard usefully, as were Philine Falco, Fausto Bozza, Louis de Cesare, Conrad Mayo, Frieda Bleicher, Francis Scott, versatile Flora Shennan, and others.

Laura Triggiani sang Micaela appealingly in the final Carmen.

George Schick showed efficiency with the baton, and his readings were marked by routine, authority and fine feeling for orchestral color, despite some awkward placement of players due to position of the pit. Emerson Buckley revealed temperament, fine shadings, and unflagging ardor in fulfilling an arduous schedule.

Arresting on several evenings was the dancing of Lydia Arlova and Lucien Prideaux and the ballet ensemble.

Lohengrin Sung

There was only one German opera during the engagement, when Lohengrin brought James Gerard in the title role, sung with finesse and fervor. Clemence Groves, of California, made her New York debut in opera as Elsa, and impressed with full tones and feeling interpretation. Lyuba Senderowna as Ortrud repeated the deep impression she made here in former seasons with the San Carloans. Stefan Ballarini as Telramund showed sonority of voice and strong knowledge of the role. (He appeared also as Escamillo, Silvio and Alfio on other evenings.) Schick showed intimate knowledge of the score.

Barber of Seville, at the final Sunday matinee, had Carlo Morelli as the inimitable Figaro, a role which he did with vocal finesse and comic unction. He had presented a benignant Germont pére the previous day. Lucille Meusel was a winsome and vivacious Rosina; Conley, a fluent and tasteful exponent of the Count. Kravitt, as Basilio, used his voice to good effect in La Calunnia. Pompilio Malatesta (Metropolitan veteran) a drolly comic Bartolo, *ad libbed* amusingly in English to help the general gayety. The conducting of Mr. Buckley, marked by exactness and verve, merited the curtain bows for this gifted American leader.

The San Carlo Opera Company completed this twelve day season of popular priced grand opera with a second performance of Trovatore with Lushanya, Mayer, Rayner, Kravitt, Mostyn Thomas, and others.

This was the most successful in every way of the Gallo seasons at the Center Theatre. More than 51,000 people attended the sixteen performances. Thirteen of the operas drew capacity audiences and on Saturday and Sunday nights hundreds of music lovers were turned away after all seats had been sold. Mr. Gallo's company has had thirty-two nation-wide tours, and its annual opera festivals are among the important springtime entertainments of New York. D. N.

WINIFRED HEIDT,

American mezzo-soprano, first concert and opera artist to go overseas to give concerts for the armed forces, has sung several performances of Carmen since her return. She will be guest soloist at the Naumburg Memorial Concert in New York on July 31. Miss Heidt is being considered for a leading part in a summer musical show.

Bruno of Hollywood, N. Y.

Modern Music for Church Urged at A.G.O. Festival

Organ recitals featured the four-day music festival in New York, under the auspices of Headquarters Chapter of the American Guild of Organists from June 1 to 4. Several churches were represented and choirs were heard in special programs.

The festival opened at the Cathedral of St. John the Divine with a choral evensong under the direction of Norman Coke-Jephcott. The first of the series of organ recitals was played on the cathedral organ by John Baldwin.

The first day's events concluded with a performance at Riverside Church of Fauré's Requiem, with Seth Bingham conducting and Frederick Kinsley as organist. Marjorie McClung, soprano at the church, and John Percival, bass, were the soloists. Mildred Dilling, harpist, was a member of the small ensemble. The chorus comprised choirs from Riverside, Madison Ave. Presbyterian, Christ Methodist and Central Presbyterian churches.

Dr. Leo Sowerby's lecture at St. Bartholomew's Church opened the second day's program. Dr. Sowerby gave an extensive history of church music, in the course of which he expressed the belief that it should reflect the spirit of the times in which it was written. He also opposed the so-called "operatic features" used in some churches and traced the influence of the British school of composition on American liturgical writers. Following his address, a program of his works was played by Searle Wright. That evening a program of fifteenth and sixteenth century compositions was presented at Pius X School of Liturgical Music under the direction of Mother G. Stevens.

Frank A. McConnell played Handel, Vierne, Whitlock and Noble compositions in a recital on June 3 at St. Thomas' Church. At night the annual Ascension Day service for the Guild was held at St. Bartholomew's Church under the direction of Dr. David McK.Williams. Choirs participating came from the home church, Church of the Ascension, Calvary Episcopal Church and St. Nicholas Collegiate Church.

The final day of the festival offered a recital by Clinton Reed at St. George's Church. Compositions of Bingham, Mead, Gaul, DeLamarter, Healey Willan, Shaw, Alain, Dr. T. Tertius Noble, Guy Weitz and Messiaen were presented. Massed boy choirs from the Cathedral, St. Thomas', Trinity, Grace and St. Paul's, both the latter of Brooklyn, participated in the final service that night at the cathedral. Mr. Coke-Jephcott was again the director. Members of the Guild participated in academic robes, in the processional.

Jean Harper at Leslie Studio

Jean Harper, contralto, with Alice Wightman at the piano, gave a recital on May 9 at Grace Leslie's studio, New York. Her program included two Bach airs, excerpts from Moussorgsky's Khovanstchina, a group of Shakespearian songs and numbers by Carpenter, Klemm, Ayres, Chajes and Harper.

Hughes Address Piano Teachers

Edwin Hughes discussed Beautiful Piano Playing at the monthly meeting of the Piano Teachers Congress in Steinway Hall, New York, on May 6. Lois Kaplan, 12-year-old pupil of Mr. Hughes, played a short piano program. Lois S. Williams and T. Robin MacLachlan also spoke. Election of officers followed.

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—*N. Y. World-Telegram, Feb. 25, 1943*

Russian Pianist Finds Great Opportunity in the Americas

Alexander Uninsky is another *wunderkind* who was big enough to grow into an eminent artist. At the age of six, he was studying under Tarnowsky at the Kiev Conservatory. About 15 years later, he had played under the batons of men like Wolff, Kleiber, Georgesco, Monteux, Mitropoulos, Paray, Mengelberg, Poulet, Gaubert, Defauw, Ansermet and Ta'lich. Among his teachers were Philipp, Lazare Levy and Capet. Among his prizes are a "first" at the Paris Conservatory and the Grand Chopin Prize, won in the 1932 Warsaw International Competition from over a hundred pianists. Among his own compositions are piano pieces and chamber music. Altogether a pianist with musicianship and background.

He has not yet played his own music, however, nor will he allow it to be played, claiming that he is still sowing his compositional oats. Would that other young composers were possessed of similar modesty and self-criticism. Uninsky, indeed, is reluctant to talk about his music, preferring to dwell upon the musical tastes of South America, a country of which he is very fond. The admiration seems to be reciprocal, for Uninsky has appeared there with outstanding success for many seasons.

He is enthusiastic about the musical development in South America. In his estimation certain orchestras, such as the Colon Symphony, rank with any in the world and nearly all sound like the better American ensembles. Everybody there seems to have a certain musical sensitivity and a true Latin feeling for warm melody. Like the Parisians, according to Uninsky, they do not take to Brahms; but go wild over older classics, Chopin, and much modern music. South America is flooded with excellent composers, conductors, and, he says, has a marvelous piano school in Chile.

Two Carnegie Hall Recitals

Lest the above account be misleading, it should be pointed out that despite his

Voss Photo

ALEXANDER UNINSKY

experience, Uninsky is still a young man (born 1910) and that he did not come to this country until a short time ago. His first appearance here was made in Carnegie Hall during the season just ended; that was shortly followed by another recital. There will be many more to come, it is fairly certain, for Uninsky already has aroused interest by his fiery interpretations and brilliant virtuosity.

Both the reception accorded him and his experiences in this country have made a lasting impression upon him. He believes that here are countless opportunities for the young artist; that our audiences are sympathetic and understanding, especially to newcomers. R. K.

Creston Wins Critics' Award

Paul Creston received the award of the Music Critics' Circle of New York, on June 8, for the best American orchestral score premiered during the 1941-2 season. The winning work is his Symphony No. 1, Op. 20, performed by Eugene Ormandy and the Philadelphia Orchestra in Carnegie Hall on March 23 and repeated on May 30 by Dr. Frank Black and the NBC Symphony.

Windingstad Concludes Season with New Orleans Orchestra

NEW ORLEANS.—This city proudly points to the achievements of its Symphony Orchestra, which recently concluded its fourth year under the baton of its founder, Ole Windingstad. In the 46 concerts during the past year, 106 major works of 58 composers, representing 13 nationalities, were performed. Seven American composers were heard, and the work of one was given its world premiere. Mr. Windingstad conducted without a score. Tribute to conductor and ensemble was paid by Sir Thomas Beecham, who made a guest appearance, when he told the audience, "You have a fine orchestra here."

In addition to the subscription series there were "Pop" concerts and a series for Young People. Among soloists presented have been Grace Moore, Paul Wittgenstein, Susanne Sten, Sari Biro, Egon Petri, Isaac Stern, Karin Branzell and Alexander Kipnis. Soloists from the orchestra personnel have included Joseph Geringer, concertmaster; Nicolas Zadri and Carmella Ippolito. A. L. K.

Opera School Summer Course Sponsored by N.Y.S.T.A.

The New York Singing Teachers Association Opera School will have a summer session from July 7 to Aug. 13, with three two-hour classes each week. Auditions are being held June 15 at 7:30 p.m. at the Salle des Artistes, 1 West 67th St. Applications, including an auditions fee of $1, may be addressed to the chairman of the opera committee, Homer G. Mowe, 171 W. 71st St., New York.

Enrico Rosati Artist Heard

Anna Vailonis, soprano, from the studio of Enrico Rosati recently appeared at a concert of the Lithuanian American Citizens Club in Hartford, Conn. In addition to lighter numbers she sang Musetta's Waltz from La Boheme and three Lithuanian folk songs.

CONCERT MANAGEMENT VERA BULL HULL, 101 W. 55th St., N. Y. C.

HELEN ALEXANDER
LYRIC SOPRANO

LILLIAN STEPHENS
SOPRANO

I See That

The National Concert and Artists Corporation has added the young American baritone, Jess Walters, to its list.

Jessica Dragonette will sing for the fourth consecutive season with the National Symphony Orchestra in Washington, D. C.

Leona May Smith, trumpeter, has received the Ossip Gabrilowitsch Scholarship Fund Award of the National Orchestral Association. Miss Smith will be first trumpeter of the Chautauqua Symphony this summer.

At a meeting marking the 400th anniversary of Copernicus in Carnegie Hall on May 24, music of the great astronomer's period was performed by Wanda Landowska, harpsichordist, Bronislaw Huberman, violinist, and the Schola Cantorum of New York, led by Hugh Ross.

Pfc. Johan Franco, composer, has been assigned to the directorship of the music department of the Special Services Office at Pope Field, N. C. He was inducted in March, 1942.

Leah Effenbach, Washington, D. C., pianist, played for service men on May 15 at the American Theatre Wing Stage Door Canteen in that city.

Rosina Martocci, soprano, was guest soloist on Easter at the pontifical Mass in the Ponce, Puerto Rico, Cathedral on invitation of Bishop Willinger.

Thelma Given, violinist, and Minturn de Suzzara Verdi were married in New York on May 27.

William Thorner reports that he will keep his New York vocal studios open during the summer.

Luise Mayhew, pianist, recently gave recitals at School No. 8, Yonkers, N. Y.; for the Parents Association of P. S. 62, The Bronx; and at the Baptist Home for the Aged, New York.

Sylvia Merer Skoller, pianist, pupil of Sascha Gorodnitzki, presented her own pupils in Steinway Hall, New York, on May 30.

Paul Creston gave a lecture on his compositions with piano illustrations, before the Brooklyn Music Teachers Guild, May 20.

Hugo Kortschak, violinist, will teach this summer at the Norfolk, Conn., Music School of Yale University and participate in the school's chamber music concerts. He resumes teaching at his New York studios on Sept. 1.

Alice Gordon-Smith's musical setting of the poem, Our Heritage, written by John Robert Harris, Captain in the Corps of Engineers, was sung on May 30 during service at the Clinton Avenue Baptist Church, Brooklyn.

Victor Granados, son of the late Enrique Granados, will spend the summer at the MacDowell Colony, where he has received a fellowship. He expects to complete work on his ballet, El Patio del Farolillo. While in Spain, Mr. Granados was musical director for Casa Productora de Peliculas Gaumont, where he composed and directed music for pictures.

Gena Tenney, daughter of Mr. and Mrs. John Ferguson Tenney, was married on June 14 in St. Paul's chapel at Columbia University to Philip Henry Phoenix, aviation cadet.

Mr. and Mrs. Francis Buedendorf have announced the birth of a son, Jonathan Philip, on May 16 at Mineola, L. I.

Dr. Arthur Di Filippi, director of the Opera Guild of Miami, received an oil portrait of Mme. Schoen-René, some silver and 11 photographs of the noted teacher in her will. He studied with her at the Juilliard School.

Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, gave a concert at the Army Air Force Technical Training Command, Pawling, N. Y., on May 20 under the auspices of USO-Camp Shows.

Twin Sons Born to the Bernard La Berges

Bernard Emile and Philippe Raymond, twins, were born on May 6 to Bernard R. La Berge, concert manager, and his wife, Claire Coci, noted organist.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York June, 1943 No. 3073

With the addition of Bernice Frost, lecturer, author and teacher, and T. Robin MacLachlan, composer-teacher, the Musical Courier makes another step forward in its complete coverage in the music field from student to performing artist.

•

Yehudi Menuhin, back from a whirlwind tour of Britain, during which he played in eight benefit concerts for Allied aid, and gave many programs for soldiers and workers, reported that the men of the American and British armed forces are deeply stirred by fine music.

It is in times of danger, of tests and uncertainties, when much that seemed important in the past has been sacrificed and when there remain only courage and determination, that the loftiest expression man has yet reached is welcome as at no other juncture.

• • •

Helping the Composer

Koussevitzky wrote a most eloquent letter to the New York Times (May 16) in which he points out that the composer of serious works is usually the poorest paid of musicians, and yet without him, the solo performers, conductors, orchestras, bands, opera companies, choruses, choirs and other ensembles, publishers, instrument makers, etc. would not be able to ply their occupations, often most profitable. Also that some of the greatest composers not only suffered penury while they lived, but also had to die before achieving general fame.

Our creative brethren deserve financial help when they need it, says Koussevitzky, and to that end he proposes the forming of a fund to which every musician, music lover and person connected with musical industries and enterprises should be asked to contribute at least one dollar. With the large sums so made available, and subject to a practical plan to be worked out, it would be possible to give more leisure for writing to such gifted men and women as now have to eke out a living by other means than composing.

It was Wagner who first was frank enough to say the world owes the composer a living, and in his letters to Liszt he complained repeatedly because the State or wealthy individuals did not make him financially independent so that he could create masterpieces and bequeath them to the world in perpetuity. If Wagner was willing to accept such aid, why should our contemporary composers not do so?

The Koussevitzky idea is admirable and its further development should be supported especially by musicians, for as the proponent says: "We musicians should be first to stand by the composer, for we owe him most."

• • •

On Concert Management

The changes brought into the business world during recent decades have not left concert management unaffected, for it too is a business based on the same primary laws—supply and demand—that govern every other branch of commercial activity. The commodity that concert managers buy and sell is Art, and their profits and losses are measured in dollars and cents. There is no longer any reason to think that the public and the artists are unaware of that fact.

For many years some of our concert managements were operated in a more or less ruthless spirit. Rugged individualism then had altogether free expression, competition ran rife, dates sometimes conflicted, managers had to bid against one another, and the fees of some performers became so high that many of the smaller communities were deprived of hearing them.

Many big town managers went on the road secretly to sell talent, and certain local managers went to the big towns secretly to buy it. It seemed as if many persons in the business sleuthed everybody else, and when some new star popped up in Europe, it was no unusual matter for several American managers to take ship at once and run a mad race over there to see who might be first on hand with an offer. The system in some cases smacked of the early American days of pioneer trading and staking of claims, with pirates and gamblers not always excluded.

Nevertheless, the concert business flourished and began to take on the nature of a big industry, principally because of the vast growth of musical interest due to the coming of the phonograph, player piano, radio, and systematized methods of publicity, in which the Musical Courier played a prominent part.

Soon it was apparent to some shrewd heads in the field, that cooperation, amalgamation and standardization could effect more ordered results in some cases. That and various economic causes finally led to the formation of the pair of giant concert managerial organizations sponsored by leading radio corporations.

Not many months ago, owing to the ruling of the Federal Communications Commission, which has jurisdiction over radio, NBC and CBS gave up their concert-management departments. But while the latter separated themselves from the radio organizations, the members stayed together and now function without their network affiliation.

A number of independent managers at first stayed outside the affiliated groups, but some of them joined later, while quite a number still are operating individually, having built up profitable clienteles. Their success, and the success of the merged managers, leads the Musical Courier to think that the concert field is expansive enough to offer worthwhile opportunities to both systems.

Never before have American communities enjoyed as many concerts as at present. Local managers need usually take fewer risks. Longer continuous tours for artists eliminate the old fashion of irregular single engagements and haphazard schedules of travel. Fees are stabilized in most cases according to drawing power; and, best of all, many younger artists are given a chance to gain hearing and prestige through being associated with courses headed by great musical names.

• • •

As one New York manager stated in the last issue of the Courier, "Music is one of our war booms." Great stadia are echoing this summer to orchestral strains. Opera and concert series are being expanded. Our Army, Navy and Marines march to a swelling chorus. As the nation goes "all-out" to prepare a vast program of "Music for Morale" in which every unit of the melodic world will share, the time is indeed one for the stout-hearted, the valiant, rather than the faint-couraged who never see the glints of victory in the murk that precedes the dawn.

• • •

New Social Security Law Asked

Social Security for musicians is a topic that has long occupied those in touch with the art, who realize that because such persons are largely "self-employed," they are denied benefits under present law.

It was no surprise when the National Music Council, Inc., of which Edwin Hughes is president, at its annual meeting in New York on May 13, issued a resolution favoring "the fullest measure of Federal-administered Social Security for the self-employed seeking a living in the field of music." The Council called upon its member-organizations to "work unitedly and effectively toward this goal." It also sent copies of the resolution to key members of the government.

The degree to which such legislation may be brought to the attention of various State officials and the number of persons who recommend such a bill to legislators will have a good deal to do with its chances for enactment during these war days.

Musical Memories

From the Musical Courier's Files—

JOACHIM DEDICATES BRAHMS MONUMENT IN MEININGEN

on Oct. 7, 1897. This city was the first to erect a memorial to the composer. Brahms was active musically there and had conducted its orchestra, considered one of the best in Europe. Joachim was one of Brahms' closest friends and had advised on the final form of the Violin Concerto.

VARIATIONS

By Leonard Liebling

Our musical circles have not yet recovered from the shock of Albert Stoessel's sudden death in New York last month while conducting Walter Damrosch's ballad, Dunkirk, with text by Robert Nathan. The tragic passing of that lofty-minded musician, gentle soul and beloved colleague is voiced in the appended feeling lines, contributed to the Musical Courier by Margaret Bristol:

THE UNFINISHED BEAT
(Albert Stoessel, May 12, 1943)

Of Dunkirk, and of England bold
The poem and the music told;
The voices rang, the organ rolled,
The violins, with stirring strain,
Made that dramatic scene unfold!
Directing all the grand refrain,
There stood a man who fought with pain:
A great conductor, selfless, brave
As any man on Dunkirk's plain,
One moment, arms upraised to beat,—
The next, so helpless at our feet.
The chorus bravely carry on,
But hark! Those words upon their lips—
"The old dead Captains fought their ships
And the great dead Admirals led the line."
"Oh, no!" The cry in every heart,
"Let not this gallant soul depart!"
Then silence falls. With bated breath
His comrades question, "Is it death?"
And from the organ then we hear
The hymn which tells us God is near:
"For all the saints who from their labors rest";
We know that one who gave his best
Has joined the chorus of the blest.
Baton and heart have ceased to beat,
The song, the life, both incomplete,—
But still we know they shall not end!
That quiet leader, teacher, friend,
Baton in hand, has but moved on
Where grander work is to be done.
The moment when he left us there
To journey to a scene more fair,
Perhaps the souls of Dunkirk men
Took up the incomplete refrain,
And "held him true, and steered him home."
Farewell, brave soul! You do not die!
While music lifts the hearts of men,
Your gallant soul shall live again,
And all who triumph o'er defeat
Shall finish your unfinished beat!

* * *

Dr. Walter Damrosch's annual luncheon for musicians passed off at his home peacefully and convivially as befitted a Sunday afternoon (May 23). In the leafy garden, musical stories were as plentiful as the ravioli, meatballs, beer and other tasties. Theodore Steinway and H. H. Wetzler reminisced about the time when the latter and Richard Strauss conducted a Carnegie Hall series of concerts sponsored by the piano firm. After eighteeen rehearsals for the world premiere of Strauss' Domestic Symphony, Wetzler finally decided that he had to get rid of the leading double-bassist, and told him that he couldn't play at the concert next day. "That doesn't bother me," said the man, "I didn't intend to come anyway. I have an engagement somewhere else and I'm sending a substitute here."

"My favorite Strauss memory," offered Louis Persinger, "is when I was concertmaster under him at a German musical festival and we were playing one of his works in which the flutes and bassoons do some unison passages in E flat. Through a mistake in the manuscript score several of the instruments played E natural instead of E flat. Unmindful of the audience, and calmly continuing his conducting, Strauss called out loudly, "E flat, gentlemen, E flat, E flat. If you please, E flat, E flat."

Tenors Kullman and Martinelli sat together at our table and remembered experiences. At Salzburg, Kullman, due at a rehearsal under Toscanini, was misinformed as to the time and arrived an hour late, long after Toscanini had left with this message: "I never waited for Caruso: why should I wait for Kullman?"

Martinelli was singing in his early days at a Covent Garden performance of Boheme in London, led by Beecham, the Mimi being Nellie Melba. After the first act she preempted several curtain calls and finally allowed Beecham to take one with her, but it was evident that the audience, while enthusiastic, was waiting to give an ovation to the new young tenor. Once more Melba prepared to go on with Beecham, but at the last moment he seized Martinelli and dragged him along before the curtain. The house roared its approval. Ecstatically the diva whispered to Beecham, "See how they love their Auntie Nellie," her English pronunciation making it "Ahntie Nellie."

"You mean, how they love their Mahtinelli," the wicked Beecham shot back.

* * *

Dr. Putzi Hanfstaengl, German graduate of Harvard, is a well known figure in New York where he found popularity in social circles through his engaging personality and excellent amateur piano playing. Returning to Germany when Hitler came to power, Putzi stood high in favor with the Fuehrer, and both in Berlin and Berchtesgaden regaled him with keyboard performances of Wagner's music. Mme. Andre Dubonnet visited the German capital at that time and later told Elsa Maxwell in Paris: "The whole Nazi set-up is wonderful. Hitler is so fascinating. He is going to do such wonderful things for the world. And Putzi seems to be such an inspiration to him. He seems to soothe Hitler, especially when he plays the Liebestod for him."

Putzi, like other Hitler pets, fell out of grace with him, and left hurriedly for London, but made no hit there, and ultimately landed in a Canadian concentration camp. Claiming a change of heart regarding Nazism, he offered to impart valuable information to the State Department at Washington, which obtained his release. At latest accounts he was still giving our officials inside stories about his former Nazi pals and their doings.

Miss Maxwell comments: "If Hitler's subsequent subjugation, brutalization, torture and terrorizing of Europe were inspired by the soothing Doctor Hanfstaengl, then I hope I don't live to see Mr. Hull, Mr. Welles and Mr. Berle suddenly develop a yen for the 'Liebestod.' . . . Now, Mme. Andre Dubonnet, so I hear, has been languishing for months in Lisbon waiting for a priority on a Clipper for New York that for some strange reason never arrives."

* * *

Homage to the late Rachmaninoff was paid at Radio City Music Hall with four-a-day performances of the last movement of his C minor Piano Concerto. I heard Josefa Rosanska play it under Rapee's conductorship, and, hardened concert-goer as I am, she carried me away with her meticulously correct fingers, flaming temperament and fine handling of tone, both in cantilena and massed sound. Rapee and his splendid orchestra responded in kind, and the total effect was something that one usually experiences only at Carnegie Hall. I was surprised to find myself pounding my palms with the rest of the enthusiastic listeners.

* * *

At the recent reception of the National Association for American Composers and Conductors, when its Award and Citations were conferred (as reported on another page of the Musical Courier) Mrs. Henry Hadley read the following letter received from Governor Thomas E. Dewey:

State of New York
Executive Chamber
Albany, N. Y.
May 13, 1943

My dear Mrs. Hadley:

Thank you so much for your kind invitation to your reception on Friday evening. Loving music as Mrs. Dewey and I do nothing would give us greater pleasure than to accept, if it were possible. Unfortunately a previous engagement here in Albany for Friday evening makes it impossible for us to be with you.

Won't you please convey our compliments to the National Association for American Composers and Conductors?

Music is one of the great humanizing factors in our life. We are no longer a nation of mere listeners. A great school of creative artists is growing amongst us. To this your association has contributed much. Our people should be grateful that you are carrying on in this emergency. The need for music becomes not less but greater in a nation at war.

With kindest personal regards from Mrs. Dewey and myself, I am

Sincerely yours,
THOMAS E. DEWEY

* * *

Perhaps psychiatrists could explain why Wagner, frequently obsessed with sex renunciation in his librettos, did so little renouncing himself.

* * *

From J. P. F.—"Another thing that sets Toscanini apart from most of his colleagues of the baton: he isn't a Doctor of Music."

* * *

From Variety, captioned Of Thee I Sing:

Lawrence Tibbett's twin son, Richard, graduated from Fort Monmouth last night as a second lieutenant of the O. C. S. Signal Corps. The other half, Larry, Jr., is a technical sergeant in the Signal Corps at El Centro, Calif., and his stepson, Sonny Burgard, is an air student at Nashville.

Which explains why, when Larry sings at all the Army camps, it is with the voice of a great concert artist—and the heavy heart of every father.

* * *

Organist George L. Nyklicek, of San Francisco, sends a May clipping from a newspaper in his city (he does not name the journal) which has this caption: "The Stranded Symphony Hour Wins George Foster Peabody Radio Award." "All of us here were amused," writes Mr. N., "for we knew that the title should have read, 'The Standard Symphony Hour' which is sponsored over NBC by the Standard Oil Company of California."

* * *

H. H. Wetzler passed away suddenly a few days after the Damrosch luncheon. Composer, conductor, pianist, organist, writer, he was one of the most versatile and best equipped American musicians.

* * *

Do you like the current practice as much as I do, of radio sponsors who have their wares advertised by vocal quartets jingling the commercials? GRRRRR!

* * *

H. I. Phillips has some thoughts on the subject, too. In The Sun he writes that his idea of a perfect radio hour would be one which for sixty minutes omits all kinds of goofy jingles chanted, sung or gurgled. He also recommends the shooting of anyone boosting a candy bar, soap or tooth paste.

* * *

"The Camp Croft, S. C., Post Band No. 2," wails W. O., "announces that it desires a set or sets of bagpipes. Why add to the horrors of war?"

NEW PUBLICATIONS STRESS PATRIOTIC NOTE

OPERA SCORE

THE OLD MAID AND THE THIEF, a Grotesque Opera in 14 Scenes, text and music by Gian-Carlo Menotti. G. Ricordi & Co., New York. Vocal-piano score.

Somewhat belatedly the score of the Menotti opera, written for the radio and world premiered by NBC in April, 1939, and staged by the Philadelphia Opera Company in 1941, appears in a striking format. Though the work is quite well known by this time, having been heard on cross-country hook-ups by millions of radio listeners, it still possesses a vivid life. Its tuneful quality, its gaiety and slight note of satire, as well as text, make it a wholesome and amusing work for presentation by smaller opera companies. The music is not too difficult, the cast requiring four voices—Laetitia, a high soprano, Miss Pinkerton, soprano, Miss Todd, contralto, and Bob, the amusing tramp, a baritone. All require a degree of character ability, and the heroine and Miss Todd also sustained vocal flexibility and power.

FOR VIOLIN

TWELVE STUDIES IN MODERN VIOLIN BOWING IN THE FIRST POSITION, by Harold Berkley. G. Schirmer, Inc., New York. 75 cents in U. S. A.

Harold Berkley provides practise material useful either with or without his book, The Modern Technique of Violin Bowing. He says he has striven to present "each bowing problem in its simplest form," and his studies are devised to "supplement existing études." Mr. Berkley emphasizes the "necessity for control in the lower third of the bow," which is important in modern performance but in which little practise was provided by classical studies. The various sections give exercises on the wrist-and-finger motion, the same at nut and point, the whole bow *martelé*, crossing strings in legato, round bowing, playing of *martelé* and *détaché*, upper arm motions, arpeggios, spiccato, staccato, tone shading and coloring. The exercises are all practical and compact.

FOR VIOLIN AND PIANO

SCHERZO, from a Mendelssohn Trio, arranged by Jascha Heifetz. Carl Fischer, Inc.

A lively, sparkling composition, done in the expert and attractive fashion of all Heifetz transcriptions, adaptations and arrangements. It is virtuoso stuff (*vivace* in tempo) and requires nimble fingers and bow, as well as geniality in style. The piece is dedicated to Sascha Jacobsen.

FOR PIANO SOLO

CORONATION SCENE and THE SIEGE OF KAZAN from Moussorgsky's Boris Godounoff, arr. by Frederick Block. Edward B. Marks Music Corp., New York. Each 60c.

Two more of the popular and niche-filling piano transcriptions of these resourceful publishers forming part of the Kaleidoscope Edition. The Coronation Scene, one of the greatest episodes of the musical stage, makes a fairly playable piano solo. It is in part fingered for the young pianist. The ballad, Siege of Kazan, has a furious pace and bristling appogiaturas. Neither, however, is forbiddingly difficult.

MARCHE SARCASTIQUE from Hamlet, by Shostakovitch, arr. by Frederick Block. Edward B. Marks Music Corp., New York. 50c.

A wry, rather staccato march, apparently designed to be used as incidental music in a performance of Shakespeare's play. One might hazard a guess that it comments on a procession of the Court. Extremely simple and effective, but slight.

VARIATIONS ON MARY HAD A LITTLE LAMB (Second Series), by Edward Ballantine. Arthur P. Schmidt Co., Boston. $1.25.

Mr. Ballantine has been at it again. His second series is simply inimitable, for he has, if possible, outdone his first set on this theme. Franck is a Prelude Solennel with many sonorities, while Schumann, more practical, is labelled "Frühstück." The series "takes off" excruciatingly to those in the know the various mannerisms of Franck, Schumann, Bach, Brahms, Richard Strauss, Puccini, Stravinsky, Gershwin, Johann Strauss and Sousa, in idioms, titles and sly directions to the player. A wonderful piece to play for a company of musicians, especially with a helpful announcer. Fairly exacting to do well.

DANCE FROM THE GOLDEN AGE, Ballet, op. 22, by Dmitri Shostakovich; concert transcription for piano by Gyorgy Sandor. Am-Rus Music Corporation, New York. 75 cents.

Compositions which come to us from Soviet composers now living in Russia prove that the Russians have lost nothing of their musical heritage despite their successes on the battlefield. This is a thoroughly pianistic version which preserves the orchestral color and humor of the original. A fine addition to the repertoire of pianists who have enjoyed the same composer's Polka. The transcriber, now in the U. S. Army, is widely known as a pianist.

Photo by Erich Kastan

BERNICE FROST

Bernice Frost to Conduct Forum in Musical Courier

Beginning with the July issue, Bernice Frost, prominent lecturer, author and teacher, will conduct a Piano Educators Forum in the Musical Courier. As a result of her years of experience in the training of children in private and class instruction, as well as in preparing teachers for this work, Miss Frost is exceptionally well equipped to give constructive help in solving the many problems which confront the teacher of piano.

Inquiries may be addressed to Miss Frost in care of the Musical Courier, 119 West 57th St., New York 19, N. Y.

SONGS

FREEDOM'S MORNING, music by Jacques Wolfe, poem by David Ross. Galaxy Music Corp., New York. 50 cents.

A stirring and unusual march theme is this, which calls in words slightly flavored with folk color, for America to arise and "put an end to the madman's play"—meaning Hitler and his works. The writing is highly effective and the music is like a trumpet call. The work, which is for medium voice (range, B, with optional E, to F sharp), is infectiously and movingly written with simulations of bugle motives. The last words are sung *ff* on upper E.

TRIBUTE, music by Margrethe Hokanson, poem by Leonora Clawson Stryker. Galaxy Music Corp., New York. 50 cents.

A graceful, poetic song which describes the sweetness of a lady in superlatives which liken her to the sun, the dawn and the rose, yet with a certain modesty that makes the whole seem not overdrawn. The music is simple, heartfelt and singable. For high voice, range D flat to G flat.

THE FOUR FREEDOMS, words and music by Simon Bucharoff. Pacific Music Sales, 1515 N. Vine St., Hollywood, Calif.

A marching song in bold and vigorous rhythm with a climax in which the Four Freedoms are enumerated in mounting crescendo. Mr. Bucharoff, who has had operas performed in Europe and this country, in this number shows that he can turn his talents to more popular media with a good deal of success. The song would be especially effective for a male singer. Range, an octave from F.

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Text by JOHN LATOUCHE and EARL ROBINSON

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SONGS

THE SONGS YOU SANG, by Borodine, vocally adapted by Felix Guenther, with lyrics by Olga Paul. Edward B. Marks Music Corp. 50 cents.

This is part of the Symphonia Song Series, vocal adaptations from masterpieces issued by this publishing firm. Marked *andantino* and with expression indications copiously provided, this song provides a moving lyric line against a syncopated accompaniment. Poignant in text, there are momentary climaxes, the voice rising to a top A flat, marked *pp*, for the closing phrase.

FRANCE SHALL RISE AGAIN (Hymn of Victory), music by Avenir de Monfred, lyric by Harry S. Miller. Top Music Publishers, Inc., New York.

A somewhat strenuous ballad which employs march motives to depict the "joyous conviction," as the musical directions state, expressed in the title. It would be useful for semi-popular programs, as the music has a swing and the words are effective.

ENGLAND ONCE AGAIN, words and music by Vance Campbell. Chappell & Co., Inc., New York. 50 cents.

A simple, effective ballad in which an absent soldier sings of a girl . . . "in a little English garden" and wishes he might see her soon again. The tune has an elemental swing and is based on hearty, diatonic intervals. The whole has an indefinable fragrance that doubtless derives from its sincerity. Not difficult to sing. Range, an octave from E.

FOR ORGAN

THE LITURGICAL ORGANIST, by Carlo Rossini. J. Fischer & Bro. $2.

This is the fourth in the series by Father Rossini, organist and choirmaster of St. Paul's Cathedral, Pittsburgh. In this volume are numbers of Bach, Bottazzo, Chopin, Corelli, Guilmant, Hasse, Mendelssohn, Niedermeyer, Rinck, D. Scarlatti, Volckmar, Walczynski and numerous others. Some 44 composers of the 17th, 18th and 19th centuries in all. As with previous volumes, this is designed to augment improvisations or supplant them in the case of organists who find themselves at a loss for material. Not difficult and plainly marked, these are ideal supplements.

LENT ET CALME, by Harvey Gaul. J. Fischer & Bro. 50c.

This work by the Pittsburgh composer is an arrangement of a number by Jean Huré (1877-1930). Nocturnal in style, this is a mood number with the composer indicating a preference for the reeds. A single-note melody later becomes chordal. There are some moments of double pedalling, and a staccato-like figure is part of the accompaniment.

FOR SOLOIST AND MIXED CHORUS

BATTLE HYMN, music by Earl Robinson, text by John LaTouche and Mr. Robinson. Chappell & Co., Inc., New York.

The writers of the perennial Ballad for Americans based this striking new piece on President Roosevelt's "State of the Union" speech on Jan. 6, 1942, and the general plan is somewhat similar to their more famous work. Against a marchlike accompaniment for piano, the words relate in colloquial style the speech made by the President, then various voices interject questions at times, and the units of the chorus answer. Highly effective, it dramatically sets the struggle for freedom.

Babin's 2-Piano Version of 3 Rachmaninoff Songs

VOCALISE, IT'S LOVELY HERE, and FLOODS OF SPRING, by Rachmaninoff; arranged for two pianos by Victor Babin. Universal Music Co., Chicago. $1, 75c, and $1.25, respectively.

The lyricism and elaborate florid style of Rachmaninoff's Vocalise have an interesting translation into duo-piano terms in Mr. Babin's transcription. Simpler and extremely brief is the fluent, exquisite melody of It's Lovely Here, Floods of Spring, perhaps the late Russian composer's most widely popular song, has an extremely effective rendering, with interesting chromatic passages.

T. ROBIN MacLACHLAN

T. Robin MacLachlan Writes for Musical Courier

T. Robin MacLachlan, composer-teacher, begins in the July issue of the Musical Courier a department in which he will review piano music for the early grades. Mr. MacLachlan maintains direct contact with teachers and students through private teaching and lecture courses for piano teachers. He is an authority on the development of musical taste and technique through the use of compositions by contemporary American writers and the simpler classics.

Hindemith Sets Chansons of Rainer Maria Rilke

Paul Hindemith's SIX CHANSONS on original French poems by Rainer Maria Rilke, for SATB, unaccompanied. Originally published in 1939 by Schott; reissued with new English texts by Elaine de Sincay. Associated Music Publishers, each 15c.

These are brief, exquisite, rather tantalizing nature poems, marked by all the spiritual profundity of Rilke, and with music in the extremely free modern harmonic style of this composer. The effect is poignant, elusive, and requires expert choral voices and leadership, a sense of style in the conductor. The titles are The Doe, A Swan, Since All Is Passing, Springtime, In Winter, and Orchard. The original French text is also included. A worthwhile novelty for enterprising choral groups.

SATB

COME ON, AMERICA, by Kenneth M. Murchison. Oliver Ditson Co., Theodore Presser Co., distributors, 10c.

A march-type song which opens with a solo or unison chorus. Dramatic yet with an attractive melody which should have wide popular appeal.

MARCH ON, AMERICA, by Henry Gordon Thunder. Theodore Presser Co. 10c.

A unison number except for an alternate conclusion arranged for male voices, but this is entirely optional. It is dedicated to President Roosevelt as the "inspirer of history's greatest crusade." The composer also is the author of the text. The song can be used for community singing or school choruses.

A CHORALE FOR OUR COUNTRY, by Howard D. McKinney. J. Fischer & Bro. 16c.

The composer has himself provided the text for this majestic number which is an arrangement of a Swiss Psalm. The theme owes allegiance to Bach's We All Believe in One God. Despite all these factors, the number is highly effective with the slight rhythmic changes provided for the different verses and the use of unison sections. It is also available for TTBB.

(*Please turn to page* 18)

Alexander Borisoff's Works Heard Widely

LOS ANGELES.—Although born in Odessa of Russian parentage, Alexander Borisoff, the composer-cellist, wasted no time in becoming an American citizen when, in 1929, he decided to make Los Angeles his home He brought with him a Master's degree in composition and cello and a gold medal, which is only awarded to high honor students, from the Russian Royal Conservatory, where he received his musical education.

He devoted his efforts to concertizing and teaching until 1935, when he became soloist and principal cellist with the Los Angeles Philharmonic Orchestra. During his association with the organization, many of his works were performed—a world premiere of his own arrangement of Joseph Haydn's second cello concerto in D Major; Allegrettino, a movement from A Suite in Olden Style, which Otto Klemperer conducted; Poème Ancien, and a concerto for cello and orchestra.

In 1940, Mr. Borisoff resigned from the Philharmonic and returned to composing exclusively. The Pro Musica of Los Angeles honored the composer by devoting an entire program to his compositions, which consisted of piano and vocal solos as well as chamber music.

Following the success of this program, NBC commissioned him to create an original symphonic work based on the theme, America. This was premiered by the Los Angeles Philharmonic on the Standard Oil Symphony program over NBC and has since been repeated during a winter season of symphonic concerts in the Philharmonic Auditorium and at the Hollywood Bowl.

His most recent work, Suite Burlesque, for violin and cello, was presented last month by the Fifth Annual Modern Music Festival here.

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REVIEWS OF NEW MUSIC

(Continued from page 17)

Three Latin Choral Works for the Church

O QUAM SUAVIS EST, for 2 voices or SATB; AVE VERUM, No. 1, for SATB; Panis Angelicus, for SATB, by Romualdo Sapio. McLaughlin & Reilly Co., Boston. 15c each.

Settings for Catholic Church choirs by an experienced conductor, who shows skill in polyphony and imitative effects. There is a definite plainsong influence, and the voice leading and delicate command of harmony are those of one whose ear is sensitive to musical effect. An organ accompaniment in each case is an important part of the work. The Ave Verum has been performed at St. Patrick's Cathedral, New York.

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STUDENT CONCERTO FOR PIANO

CONCERTO IN F MAJOR, by Helen Boykin. Schroeder & Gunther, Inc., New York. Gr. 3, $1.25 with a second piano part; versions for full orchestra or other instrumental combinations also available.

This work, though within the third year as regards difficulty, has musical qualities usually found in more advanced compositions. It is melodically attractive, and formally well built on classic models. The three short movements are: an allegro, in sonata form; an andante of quiet nature, and an allegro vivace, in which rondo form is used, providing a stirring finale. Though given here in two-piano form, the piano solo part may also be performed with an orchestration suitable for junior or high school ensembles. The publishers issue alternate versions with accompaniment of two or three violins or cello, or similar combinations of instruments, or with an organ or harmonium part. An interesting work for student use is thus made widely useful.

TEACHING PIECES FOR PIANO SOLO

LULLABY (on a Fragment from Brahms); by Eric A. Smith. Oxford University Press. Carl Fischer, Inc.

An easy, three-page little piece, good for classroom use in legato instruction.

FALLING OFF A LOG, by Cleo Allen Hibbs. Edward Schuberth & Co. Grade 2. 30 cents.

This composition is excellent for crossing hands (in simple broken chords) and will aid in giving the student freedom at the keyboard.

AT THE BLACKSMITH'S WORKSHOP, by Leo Ascher. Edward Schuberth & Co. Grade 2. 30 cents.

There is a feeling of syncopation in the second section, which is in B flat, the main part being in the key of F major. It would make an excellent recital piece.

PONY-BACK, HORSEBACK, by Edna B. Griebel. Edward Schuberth & Co. Grade 2. 30 cents.

Anyone interested in horses would certainly like this piece. There are two rhythms, 6/8 and 2/4, as well as scales in sixteenth notes. The ending is effective.

Beecham to Premiere His New Suite After Handel

Sir Thomas Beecham has completed a new arrangement and orchestration of a suite of Handel pieces to be known as Amaryllis. Its premiere will be on July 23 when Sir Thomas conducts the Orquesta Sinfonica in Mexico City. He has also finished a Fantasie for piano and orchestra based on Handelian themes which will have its initial hearing on March 15 in Town Hall, New York, when Sir Thomas conducts with his wife, Betty Humby, as soloist. This will be part of the Town Hall Endowment Series.

Chappell Issues Lawrence-Cullen Song on Foster Theme

A song directly inspired by the words, Dear Friends and Gentle Hearts, found on a slip of paper in Stephen Foster's wallet after his death has just been issued by Chappell and Company. It is believed that they were the title of a song which he hoped to write, when death prevented. Since so many of Foster's songs dealt with Negro themes, William Lawrence and Countee Cullen felt "that it would be an acceptable tribute to the composer's memory if two Negro artists would take Foster's title, compose a song on it and dedicate it to his memory."

Remick Publishes Song Collection

Magic Melodies from the World of Song, a new issue by Remick Music Corp. which covers 239 pages, is characterized as a "cross section of the great middle statum" by F. Campbell-Watson, music editor of Remick, Harms and Witmark publications, who says it forms "a happy medium," combining "musical quality with melodic loveliness." Included in the new publication are numbers by Debussy, Schubert, Tchaikovsky and Wagner as well as ballads and a Soviet war song.

Gershwin Rhapsody in 4-Hand Transcription

Harms, Inc., has just released a piano duet arrangement of George Gershwin's Rhapsody by Henry Levine, who bases his transcription on the original score for piano and orchestra.

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WITH THE PUBLISHERS

Mercury Music Corporation has issued Study in Jazz, by Arthur Kreutz, recently awarded a Guggenheim Fellowship. The composer, although concerned with serious music, for a time played in a dance band and in this piano solo draws upon that experience.

In the same group of releases by Mercury are Two Inventions, by Otto Luening, head of the music department at Bennington College and Dance Soliloquy, by Gail Kubik, head of the music division of the O.W.I. Film Unit prior to his induction in the army.

•

Norris Konheim has joined Robbins Music Corporation as head of publicity and advertising. He succeeds Al Brackman, now in the U. S. Army. Konheim came from Witmark-Harms-Remick where he held a similar post.

•

Carl Fischer, Inc., has just published the Joseph Szigeti arrangement of the Tartini D minor violin concerto. Recent popularity of the concerto is said to be due largely to this violinist's frequent playing of it and his Columbia recording of the work.

•

Eric Steiner, author of It's Fun to Count, gave a demonstration for piano teachers on June 9 at Schroeder & Gunther, Inc., New York, publishers of the book. The new work, covering the second and third grades, is designed to impress students with the importance of tempi and the pieces used as illustrations are both rhythmic and tuneful in character.

•

M. Witmark & Sons have published Ode to a Marine in a scoring by F. Campbell-Watson for baritone, orchestra and chorus. The poem was written by Pvt. Paul Mills, a 22-year old Marine, who served in the Guadalcanal battles. It was set by Josef Myrow.

•

Mme. Chiang Kai-shek's visit to the United States has been the inspiration of the new Robbins ballad, The Voice of a Rose, by Edgar Leslie and Peter De Rose.

Town Hall Composer's Award Goes to Dello Joio

Norman Dello Joio's Magnificat, for chamber orchestra, received the $250 Town Hall Music Committee award for 1943, it was announced in New York by Walter W. Naumburg, chairman. Mr. Dello Joio, of the Juilliard Graduate School, William Bergsma, of the Eastman School and Allen Sapp, of the music department at Harvard, were commissioned by their schools, on invitation of the Comittee, to prepare compositions for the contest.

Kenneth Klein, director of the concert department of Town Hall, announced that other schools will be asked to recommend outstanding composers to prepare works. Judges were Fritz Reiner, Leon Barzin, Otto Luening and Bohuslav Martinu.

Singing Teachers' Guild Will Award Annual Kimball Prize

CHICAGO.—The Chicago Singing Teachers' Guild announces the seventh annual contest for the W. W. Kimball Co. Prize of $100, to be awarded to the composer who is a citizen of the United States, Canada, or any Central American Republic, and who submits the best setting for solo voice with piano of a secular text free from royalty restriction to be selected by the composer. The Guild also guarantees publication of the winning manuscript.

All scores must bear nom de plume and be accompanied by envelope containing the real name of the composer, and must be sent to E. Clifford Toren, 3225 Foster Ave., Chicago, between Oct. 1 and 15 next.

BOSTON: "Pop" Concerts Continue To Present Novel Programs

By JULES WOLFFERS

JULES WOLFFERS

BOSTON.—Many colleges, schools and special groups have added variety to the Boston Symphony "Pops" season, which has been marked by undiminished success. Conductor Arthur Fiedler has been greeted by capacity audiences nightly and a long list of soloists has spiced the well-chosen programs. Harvard Night brought Malcolm Holmes and G. Wallace Woodworth, of the faculty, as guest conductors, with the Harvard Glee Club and the Radcliffe Choral Society. Two young soloists were presented on Radcliffe Night—Elinor Benedict, cellist, and Norma Bertolami, pianist. For the Orchestra's Pension Fund Concert, pianist Jesus Maria Sanroma was soloist in Gershwin's Rhapsody in Blue. In another appearance he played the Rachmaninoff second concerto ably.

Leyssac and Petri Aid Allies

An enlivening program was presented under the auspices of the Fighting French Relief Committee, with author-actor Paul Leyssac speaking his own English translation of the narrative in Prokofieff's Peter and the Wolf proving the high point of the evening. Simpler and less stilted than the version usually used, Mr. Leyssac's words also have the added advantage of leading the spoken phrase more directly into the current of the music. His delivery was excellent—clean, clear, straightforward and humorous.

The eminent Dutch pianist, Egon Petri, was appropriately the soloist in a concert given for the benefit of the United Nations Relief Fund. Norwegian, Dutch, Russian and American music formed the bulk of the program. Tufts College and Regis School each took an evening and various charitable groups had their innings too.

Among other soloists heard have been pianists Leo Litwin and Edwin Biltcliffe.

Civic Symphony in New Works

The Boston Civic Symphony sponsored an interesting afternoon of chamber music in the music room of the College Club. All the music presented was written by three members of the Orchestra's Board of Trustees—Edward Burlingame Hill, Flute-Piano Sonata; Paul Allen, Violin-Piano Sonata; Joseph Wagner (conductor of the Civic) Violin-Cello-Clarinet Trio, and Concerto Piece for Clarinet and Piano. Executants included Einar Hansen, violinist, Jacobus Langendoen, cellist, James Pappoutsakis, flutist, all of the Boston Symphony; Harold Hansen, clarinet (he joins the Indianapolis Symphony next fall) and composer Allen as pianist. The select audience was enthusiastic.

Duo-pianists Lillian Tratten and Rosa Frutman were heard to good advantage before an audience which filled every seat at the New England Mutual Hall to benefit the Russian War Relief and the Community Church.

An unusual mother-son program was given at the Copley-Plaza when Boris Goldovsky, pianist, and Lea Luboshutz, violinist, gave the final event of the Symphony Luncheons inaugurated by the former this season. Both played with fine musicianship and rare charm.

WITTGENSTEIN SEES BRUCKNER AND REGER BADLY NEGLECTED

By PAUL WITTGENSTEIN

Being asked by the Musical Courier to contribute an article, and not being a writer, I think I can't do better than raise my voice, small as it is, in behalf of two great but neglected composers of the last and the preceding generation. Both have long since been recognized as classics in Germany and Austria; both are entirely different and both are almost entirely unknown in America.

So far as I know, Bruno Walter and others have performed some of Bruckner's symphonies, and these and some of Reger's works have been played at some time in the United States. But these are exceptions: the general public scarcely knows the names of these two masters.

The argument that the average American public wouldn't like Bruckner's or Reger's compositions is not conclusive. Every great master is, so to say, an acquired taste and has first to be "swallowed" with reluctance, till one gets used to his language and he is taken with relish. The sort of resistance which has to be overcome seems almost necessary.

A new work of a new composer understood without any difficulty is in most cases not worth much. If a glove has to fit later, it has to feel tight at the beginning. Not even a professional musician, accustomed to listen attentively to new music, can thoroughly understand Bruckner's or Reger's big works after one hearing, let alone the general public.

Let any celebrated conductor, whose superior musical understanding is recognized and respected by the public, perform Bruckner's Te Deum or Reger's Variations on a Theme of Mozart, Bruckner's Seventh Symphony or Reger's Variations on a Theme of Beethoven—to name only some particularly accomplished masterpieces—and sooner or later the hearers will like and admire and even want them, even if they don't appreciate them at first. The public in Vienna, for instance, had to learn to appreciate both these masters. And why should the public over here have less musical understanding than the Viennese?

Instead of that, the public is given arrangements of Bach and, as I have heard, even of Scarlatti for the orchestra. Scarlatti wrote and thought for the piano. Arranging him for orchestra is almost like arranging Chopin's piano etudes for the same.

Concerning Transcriptions

And what is the use of arranging, for instance, Bach's Passacaglia for the orchestra, for which it was not conceived and which almost contradicts the contents of the work, if any good organist can play it on the instrument for which Bach has written and composed it? (Piano arrangements for two or four hands are something quite different; they are justified, because very many people have a piano, whereas very few possess an organ.)

As to Bach's Chorale-Preludes, pieces which not only exclusively demand the organ, but even served a liturgical purpose, how could Schönberg—who is at any rate a serious-minded composer, whether one likes his compositions or not—how could he arrange some of these for the orchestra! I still remember with a shudder that he used a Glockenspiel in scoring one of them! That is more than I can either excuse or understand.

This neglect of two, in spite of their difference, both comparatively modern masters is so much the more astonishing as there is a great movement among musicians and conductors in America against the continual repetition of the old pieces and a decided wish to give the public valuable but new music. Bruckner's and Reger's masterpieces are both!

Alton Jones' Pupils Heard in Recitals

Piano students from the class of Alton Jones gave a recital on May 10 at the Juilliard School. Participating were Jean Kierstead, Joyce Aydelotte, Doris Halpern, Mary Paoli, Sylvia Levine, Matilda Dangelmajer, Inez Bull, Frances Crooke, Herbert Melnick, Ruth Katz and Natalie Asen. Eunice Eaton, a pupil of Mr. Jones, gave a recital at New York Times Hall. Frieda Jones, faculty member of the preparatory department, who has studied with Mr. Jones for six years, gave a recital in April at the Juilliard School. She is on the faculty of the Bronx House Music School. A recording of Scriabin's sixth sonata, Op: 62, by Emma Gagliardi, another pupil of Mr. Jones just has been released.

Photo by Boutrelle

PIETRO YON,

noted organist-composer, is recuperating at a friend's home on Long Island and is "definitely on the road to recovery" after his recent illness, according to his personal physician. Mr. Yon, musical director at St. Patrick's Cathedral, New York, became ill in April.

Bannerman Pupils in Hempstead Recital

HEMPSTEAD, N. Y.—Pupils of Mrs. Parry E. Bannerman gave a harp recital on June 13 in the Fulton School Auditorium on the program of which an ensemble of harps was heard in numbers by Chopin, Mozart, Salzedo and Foster. Individual numbers were given by Kathryn Ripp, Frances Ripp, Shirley Smith, Katherine Molter, Audrey Ryan Keon, Jane Anne Carpenter, Margaret Hanson, Charlotte Cohen, Elma Jane Abrams and Gloria Pflugfelder.

Suzanne Sten Concludes Tour

Suzanne Sten has returned from an extensive early Spring tour which included appearances in Austin, Tex., Johnstown, Gettysburg and Mount Carmel, Penna., and Hattiesburg, Miss. Miss Sten was soloist with the New Orleans Symphony Orchestra and gave the first performance there of Mahler's cycle, Lieder eines fahrenden Gesellen. Her program also included arias from Le Cid and Carmen. Leo Taubman was her accompanist on the tour.

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CHICAGO: Choral and Studio Programs Prominent in Spring Calendar

By RENÉ DEVRIES

CHICAGO.—Rudolph Ganz was chosen as first guest artist to entertain the fighting men in the new Music Appreciation Room, furnished by 1,200 girls of the Chicago Toll Locals of the Illinois Traffic Union. This newest retreat for music-loving members of the forces, dedicated at Chicago Service Men's Center No. 2, will also present selected programs of symphony and opera.

Ganz was represented too in the all-American program presented by Allanore Klonder, soprano; Thaddeus Kozuch, composer-pianist, and Sam Rapling, composer-pianist, by his Scherzino, played superbly by Mr. Kozuch, and a lovely song, Annie in the Garden, excellently interpreted by Miss Klonder.

Jewish People's Choral Heard

The Jewish People's Choral Society, under the direction of Eugene Malek, performed nobly Handel's Judas Maccabaeus, in Orchestra Hall. The soloists were Lilyan Sacks, soprano; Sonia Sharnova, contralto; Avrum Matthews, tenor, and Lawrence Davidson, baritone.

Illinois Federation of Music Clubs Meets

Under the presidency of Mrs. Royden J. Keith, the Illinois Federation of Music Clubs held its annual convention in the Hotel LaSalle, May 23 to 26. Musical programs, with International Music as the theme, were given by musical sororities. Mae Doelling Schmidt, pianist, and Ethel Swindell, soprano, represented Mu Phi Epsilon. Mrs. Schmidt played music of North and South America and Miss Swindell was heard in English, Scotch, Russian and Spanish songs. Sigma Alpha Iota presented Inez Strom, soprano, and Ruth Walker, pianist. The former performed a Russian group and Miss Strom sang Chinese and French songs. At the final concert the large gathering heard Ida Krehm, a pianist who has endeared herself here and who shared the program with Louells de Windt, mezzo-contralto, and the Lyric String Trio of Glen Ellyn.

THE CHICAGO PIANO SYMPHONY ORCHESTRA,

under the direction of Antoinette Rich, said to be the only "all girl" orchestra of its kind in the world, which will tour next season.

Paulist Choristers at Orchestra Hall

Fifteen years have elapsed since Father O'Malley made his debut as conductor of the Chicago Paulist Boys Choir, and annually he has presented the organization in a concert at Orchestra Hall. Under its erudite mentor's guidance the ensemble recently fulfilled its annual assignment of classic works. Choristers, soloists and above all Father O'Malley were the recipients of much applause.

Maria Hussa's Opera Class Heard

One of Sherwood Music School's prides is its opera class, directed by Maria Hussa, soprano of the Metropolitan and Chicago Opera Companies. With the assistance of Else Harthan Arendt, director of the chorus, Leopold Foederl, director of ensemble, and Jane Sears, supplying orchestral accompaniments at the piano, Mme. Hussa recently presented scenes from Le Nozze di Figaro, Magic Flute, Rosenkavalier, Flying Dutchman and Merry Wives of Windsor, before an audience that taxed Curtiss Hall.

In the Mozart opera, we admired especially the Cherubino of Yvonne Chauveau, who has a flair for the stage, and sings with marked intelligence. The entire cast in Magic Flute deserves praise, especially Agnes Murphy, who sang the aria of the Queen of the Night in the original key. Beverly Watts, lovely soprano, was regal to eye and ear as the Marschallin in the last scene from Rosenkavalier. Miss Chaveau was a worthy foil, her Octavian proving capital. With Margaret Allen as Sophie, they delighted the most discriminating.

In the second act of Flying Dutchman, the Senta of Beverly Watts dominated everything, though the chorus, recruited from star students, delivered the Spinning Song tellingly. Miss Watts has more than voice; she knows how to create a personage of spirit, passion and tenderness that made her the second heroine of the night.

Maria Huss, naturally, was Star No. 1 and in the scene from The Merry Wives she reached new heights as Mrs. Ford. The popular soprano was ably seconded by Maxine Lagerstrom, who assumed the role of Mrs. Page effectively.

Robert Macdonald Plays for "Met" Singers

Robert Macdonald has been called upon to assist many choral societies as accompanist during the Spring and has served in a like capacity for Mona Paulee, when the soprano of the Metropolitan Opera gave a concert in Owensboro, Ky., and for Frederick Jagel, Metropolitan tenor, at Marquette, Mich.

The Robert Macdonald studios have been the scene of many concerts and recitals in the past two months. Larger quarters have been found necessary to accommodate teachers and students of this progressive instructor and performer.

Charline Marmein Presents Young Artists

The Young American Artists Series has presented many seekers of fame since its inauguration two years ago. Its director, Charline Marmein, recently brought two more budding talents to the public's notice, Evelyn Hunter, coloratura soprano, and Tomasso La Ratta, 13-year-old pianist, heard in a joint recital at Curtiss Hall.

June Browne Stars in Lucia

June Browne, young and gifted coloratura soprano from the John Sample vocal studios, won a marked success in the title role of Lucia with the Midwest Opera Company in its excellent performance at the Civic Theatre. Miss Browne, already favorably known here as a concert singer, has the attributes necessary for a successful operatic career. Attractive in appearance, she also is stage-wise, possesses a voice luscious and large throughout the scale, and has ability to project the text clearly.

Mary Kampo Scores in Debut

Mary Kampo, young mezzo of the Chicago Opera Company, appeared in debut recital in Kimball Hall under the Howard R. Will Concert Management. The hall held one of its largest assemblages and extra chairs in the rear of the auditorium. Miss Kampo is a striking brunette and possessor of a large voice luscious in quality which her teacher, Mme. Herman Devries, has already finely trained. Miss Kampo had an ovation after her singing of Parmi les Lianes from Victore Masse's opera, Paul et Virginie.

Virginia Duffy in Striking Song Recital

Mme. Devries, happy in the treatment and development of voices in the very young, also brought to the fore an exceptional talent in Virginia Duffy, 12-year-old soprano, who impressed a large audience in Kimball Hall at her debut recital. Her vocal address is amazing, she handles her silvery voice with the consummate ease of a mature artist, and phrases exquisitely.

American Conservatory of Music Notes

Heniot Levy's Trio for violin, cello and piano, was played by the Henry Hadley Trio, with Mr. Levy at the piano at the recent concert given by the National Association of Composers and Conductors in the Carnegie Chamber Music Hall, New York City, for the benefit of the soldiers and sailors club of New York.

Geraldine LaSanke, and Verne Waldo Thompson, accompanist, were guest artists on the Cames Salon program. Lois Colburn, cellist, was the featured soloist for the annual luncheon given by the Woman's Club of Racine, Wis., early in May. Four piano pupils of the Conservatory were presented in a concerto program at the International House, University of Chicago. Eileen Bowman, pianist, appeared in recital at Taylor University, Upland, Ind. Mary Carol Penn was awarded first place in the Sigma Alpha Iota Gamma Chapter, violin contest. Janice Mack, contralto, assisted by Edward Crum, pianist, gave a benefit recital recently for the Lutheran Child Welfare Auxiliary at St. John's Evangelical Lutheran Church.

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Anna Fitzu to Produce Operas in Michigan City

CHICAGO.—Anna Fitzu will stage a series of operas this summer at the Friendship Gardens in Michigan City, some 35 miles southwest of Chicago. Flotow's Martha will be sung in English by a cast including Shirley Dickinson, soprano; Richard Gordon, tenor; Mona Bradford, contralto; and Vittorio Trevisan, as Sir Tristan. This opera was recently produced by Miss Fitzu with the Gary, Ind., Symphony Orchestra, under its regular conductor, Arthur Zach, who will conduct the Michigan series.

Offenbach's Tales of Hoffman is scheduled for July 24, with Floria Campbell, 19-year-old soprano, singing Giulietta to the Hoffmann of Ray Nord. Miss Bradford will be heard as Niklausse, Dorothy Kay as Olympia, Miss Dickinson as Antonia, and Eleanor Jaffe as the Image. Clarence Hofman and John Irish will have prominent roles. The Fitzu Opera Company will also give Carmen and Faust in August; Traviata, Cavalleria Rusticana and Pagliacci in September. During the season, Miss Fitzu as producer and Mr. Zach as conductor, will be seconded by Ruth Singletary, accompanist and coach.

ANNA FITZU

ANGEL DEL BUSTO

Del Busto, Bassoonist, to Be Soloist with Goldman Band

Angel del Busto, bassoonist, recently returned to the United States, and will appear as soloist this summer with the Goldman Band. Mr. del Busto spent four months in Cuba, as soloist with the Havana Philharmonic Orchestra, his most recent appearance in this capacity being on April 5 under Erich Kleiber. He also conducted the General Staff Band, the Marine Band and the Police Band of Havana and was soloist at the Seville-Biltmore Hotel Club Atenas. During his stay, he completed eight compositions, some of which will be heard in this country during the summer. Several of his scores were performed over a short wave broadcast while he was conducting the General Staff Band.

McClanahan Giving 6 Weeks' Summer Course

Richard McClanahan, pianist-pedagogue will give a six weeks' summer course in New York from June 21 to July 29.. In the twelve morning lectures, he aims to further "an expressive technic" in students and teachers. Mr. McClanahan stated that he has developed "concise practise routines which direct as much attention to the simple musical relationships involved as to correct tone production and muscular action." In his plan, two lectures are devoted to the "language of music". His course includes an extensive display of teaching materials, music analysis of basic types of literature, with the class learning typical examples. Suggestions are made on the "art of practise", and there are frequent demonstrations of the teaching of expression. In giving his class opportunities for performances, Mr. McClanahan and his artist pupils also provide illustrations and comments. As an exponent of Matthay, he follows in his work the principles of that English teacher.

Reuter in Columbus and Muncie

CHICAGO.—Following his recent successful piano recital in Chicago, Rudolph Reuter filled several important engagements in the Middle West. In Columbus, O., he played on the series that featured the appearance of Menuhin, Anderson and Tibbett, and at Muncie, Ind., Mr. Reuter joined with the Philharmonic String Quartet in the Dvorak Quintet, and performed with Robert Quick the Franck sonata for piano and violin.

Parent-Music Teacher Conference Held

A Parent-Music Teacher Conference was held in Steinway Hall recently under the auspices of the Piano Class Forum, Josephine Fry, president. Questions on problems associated with children's musical education were discussed at the session.

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LOS ANGELES

New Opera Group Bows; Modern Festival Heard

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The Hollywood Grand Opera Company, a resident group founded by Mebane Beasley and intended to be a permanent institution, made an auspicious bow on May 23 in the Wilshire-Ebell Theatre, with Pagliacci and Cavalleria Rusticana, and won emphatic plaudits from a full house. Fulgenzio Guerrieri conducted with surety and firmness, maintaining an excellent balance between orchestra and singers. Stage effects were good, and costumes effective.

Laurel Saunders made a lovely Nedda, singing with warm, opulent voice and interpreting the role with authority. Tandy MacKenzie sang a fine Canio, resonant, expressive and emotional, bringing down the house with his Vesti la giubba, and gave an equally admirable portrayal of Turiddu.

Two young singers who proved "finds" were Barbara Reeves, soprano, and Harold Reed, baritone. The former showed a powerful voice of engaging timbre as Santuzza, giving the role with admirable musicianship. The latter, singing both Tonio and Alfio, revealed a fine baritone supported by histrionic ability, and won an ovation for his Prologue. Norma Locke was a pleasing Lola, while Jane Wells, Randolph Coffman and William White completed the casts. Added were scenes from Faust, with Grace Dellett, Robert Marks and Coffman.

Festival of Modern Music

The Fifth Annual Festival of Modern Music was presented in afternoon and evening sessions at the First Congregational Church by the Cathedral Choir, directed by Arthur Leslie Jacobs, and included both choral and chamber music. All the works were given fine performances.

Outstanding was a Toccata and Arioso by Ingolf Dahl for flute, clarinet, oboe, horn and bassoon, played by the New Music Ensemble. It held both character and power, its contrapuntal lines developed with adroit freedom. Lillian Steuber played a Concerto for piano solo by the late Joseph Achron, which was actually a suite, strongly and pungently written, and the sturdy Toch Sonata, Op. 47.

Soldier Musicians Heard

For viola and piano were Achron's Improvisation and Dance, vigorously written music in individual idiom, played by Pvt. Louis Kievman and Sgt. Eugene Feher, and the lyrical Hindemith Sonata, Op. 11, No. 4, given by Sgt. Sanford Schonbach and Elma Gillespie. Sol Babitz and Ingolf Dahl gave the striking Third Sonata by Ives. A cheerful, loquacious Suite Burlesque for violin and cello by Alexander Borisoff, expertly devised, was played by the composer and Violinist Harry Solloway.

Four piano Preludes from a set of ten by Carlos Chavez showed artistic treatment of Mexican folk concepts, and Villa-Lobos' Bachianas Brasileiras, No. 4, painted the Brazilian scene; they were admirably delivered by Frances Mullen.

The Chancel Singers, led by Jacobs, blended beautifully in Lockwood's The Lord's Prayer According to Dante, Willan's placid I Beheld Her and Milhaud's insipid Cantata of Peace, scoring especially in Besly's effective The Shepherds Had an Angel, enhanced by Sgt. Schonbach's viola.

Climax was a repetition (from 1940) of Vaughan Williams' Dona Nobis Pacem, splendidly sung by the Cathedral Choir under Jacobs' firm baton. The work was overlong and sometimes monotonous, burying in garrulity some admirable and dramatic passages.

Local Company Revamps Gypsy Baron

The Los Angeles Civic Light Opera Association opened its annual Spring season on May 10 by importing the New York cast and show of Gershwin's Porgy and Bess, which played a two-week engagement at the Philharmonic Auditorium to capacity audiences.

Their first local production was The Gypsy Baron, opulently staged, beautifully costumed and admirably sung. The ancient libretto was tossed out and an entirely new book written by Edwin Justus Mayer and George Marion, Jr., with musical adaptations and lyrics by Ann Ronell. Irra Petina, Dorothy Sandlin, John Tyers and Robert Stanford carried the vocal honors, with Billy Gilbert, Sig Arno and James Westerfield providing rollicking comedy. Arthur Kay conducted effectively and expert staging was provided by Zeke Colvan.

KENNETH SPENCER,
bass-baritone of Cafe Society Downtown, makes his first straight dramatic appearance in motion pictures in the MGM screening of Bataan, which opened on June 3 at the Capitol Theatre, New York. This is his second motion picture. He had been featured in Cabin in the Sky. Mr. Spencer, a graduate of the Eastman School, has been heard in recital in Town Hall, New York; with the St. Louis Municipal Opera and in Hollywood Bowl. He is under the management of W. Colston Leigh.

THE ENGLISH DUO,
Victoria Anderson and Viola Morris, vocalists.

Virginia Clay's Debut

Pianist Virginia Clay made her recital debut here on May 27 in the Wilshire-Ebell Theatre, revealing innate artistry that grasps a composer's intent and presents it with sincerity and finesse. Her tone was firm and warm; her technique showed sound training. A Brahms rhapsody, the Beethoven "Moonlight" Sonata and the Chopin B flat minor Sonata opened the program romantically. Beautifully executed were a Rachmaninoff Barcarolle, Moonlight on the Lake by Quilter and Naiads at the Spring by Juon. Two interesting Modern Preludes by Vernon Leftwich were poetic, the composer taking a bow. The artist splendidly presented Richard Saunders' Russian Waltz. For conclusion there was the Liszt F minor Concert Study.

Arthur Gerry Artists Heard

Jean Handzlik, contralto, of the Philadelphia Opera Company, appeared on May 24 and 26 as Marcellina in La Nozze di Figaro at the Montreal Festival, Sir Thomas Beecham conducting. Arthur Anderson sang Marke in Tristan.

Robert Tankersley, tenor, entered the armed forces on June 25.

Glen Martyn, baritone, was soloist with the Miami University Symphony in Oxford, Ohio, and presented a recital there also under the direction of Dr. Joseph Clokey.

These artists are from Arthur Gerry's studio. Mr. Gerry will continue his work during the summer for the benefit of teachers coming in.

A Correction

In a dispatch from San Francisco published in the issue of Musical Courier for May 20, concerning the marriage of Elizabeth Irion and Ilya L. Chamberlain, it was erroneously stated that the bride is the daughter of "the late Mr. Irion." Mrs. Chamberlain's father is Hermann Irion, long general manager of Steinway & Sons, who resigned a year ago to devote himself to special work for the United States Government.

Rapee to Lead Summer Concerts in 4 Cities

Erno Rapee, conductor, has been engaged to lead a number of summer symphony concerts, including four in Toronto, two in Rochester, two in Montreal, and two at the Hollywood Bowl.

English Duo Tours West

Victoria Anderson and Viola Morris, the English Duo, are fulfilling return engagements during the early summer in Santa Barbara and at Redlands Bowl in California; the University of Washington, Bellingham; and in Victoria, B. C. On their return to the East they will be heard in Emporia, Kan. The two singers gave a Red Cross concert in Shorewood, Wash.; sang for service men in the Seattle Naval Hospital; appeared in Vancouver with orchestra, conducted by Arthur Benjamin; and fulfilled engagements in Oakland and San Francisco. Next season they will include on their programs a number being written especially for them by Roy Harris.

Carmel Festival Cancelled

The Bach Festival at Carmel which annually attracted large audiences, has announced that its sessions have been cancelled for the duration. Its decision was owing to difficulties of housing those who attend, because of the wartime influx into Carmel and Monterey.

Damrosch Kin Is Jap Prisoner

The Rev. Leopold Damrosch, grandnephew of Walter Damrosch, is a prisoner of the Japanese, captured when Manila fell, it was revealed in a War Department list recently issued.

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Across the Country with the Musical Courier

ALBUQUERQUE, N. M.—The second annual June Music Festival is being conducted at the Manzano School here on June 6, 9, 13, 16, 20, 23, 27 and 30. Maurice Dumesnil, pianist and musical director, and the La Quinta String Quartet of Robert Mann and Robert Koff, violinists; Milton Thomas, violist, and Georges Miquelle 'cellist, are giving the programs. Assisting artists include Ardyth Walker, cellist; William M. Kunkel, flutist; Carl L. Cramer, trumpeter and others.
S. I.

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BUFFALO.—Dr. Herman Genhart has been apponted director of the Frohsinn Singing Society. For twenty years a member of the faculty at the Eastman School of Music, Dr. Genhart will come from Rochester twice weekly. John Hofmann is president. S. N.

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CHARLOTTESVILLE, VA.—Six recitals covering piano music from Rameau to our day were given by Maxim Schapiro at the University of Virginia, May 10 to 22.

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EMPORIA, KAN.—The 31st annual music festival at Kansas State Teachers College, May 2 to 5, included a recital by Albert Spalding, with André Benoist at the piano; an organ recital by Albert D. Schmutz; Debussy's Blessed Damozel by the College Women's Chorus, Jeanne Madden, soprano, and Doris Bergh, mezzo, Orville Borchers conducting and Pearl Weidman accompanist; the Brahms Requiem, by the College Chorus, Miss Madden and John MacDonald, baritone, and the College Symphony under Mr. Borchers; the College Band combined with the Air Corps Band and Chorus, under Orien Dailley; the Madrigalians, under Borchers, with Wanda Rector, pianist, and Miss Bergh soloists; the College Orchestra under Mr. Dailley, with Russell Porter narrator in Prokofieff's Peter and the Wolf; and the Treble Clef Club under Catherine E. Strouse, with Miss Rector accompanist and soloist in a Chopin Polonaise.

•

ENID, OKLA.—The eleventh annual Tri-State Band Festival was held here recently under the auspices of Phillips University. Contests were held for soloists, ensembles, including bands and orchestras and various band instruments, in voice, violin, viola, cello, bass, piano, harp and for girls trio, male quartet and mixed quartet. The Tri-State band, selected from the competing groups, gave a concert on the concluding night under seven bandmasters, A. Austin Harding, Bohumiel Makovsky, Capt. Glenn Bainum, Earl D. Irons, Henry Fillmore, Dewey O. Wiley and Frank Simon.

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FOREST HILLS, N. Y.—The Queens Symphonic Society, Inc., Robert Stanley director, gives its third concert of the season at the High School Auditorium on June 23. The soloist is Benno Rabinof, violinist.

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GARDEN CITY, L. I.—Edouard Nies-Berger, French-American organist, gave a recital at the Cathedral of the Incarnation on May 23 during the third annual Bach Festival. Maurice Garabrant, organist and choirmaster of the Cathedral, was conductor of the festival.
S. N.

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JERSEY CITY, N. J.—The People's Civic Chorus of Hudson County, assisted by the Blue Jackets Glee Club of the Third Naval District, presented its eleventh annual spring concert on May 10 in Henry Snyder High School.

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KALAMAZOO, MICH.—Percy Grainger was soloist in the Grieg piano concerto and Gershwin's Rhapsody in Blue at the concluding concert by the Kalamazoo Symphony. Herman Felber conducted before a responsive audience of 2,500. The program, which marked the conclusion of the orchestra's twenty-second season, also held Goldmark's Spring Overture, Tchaikovsky's 1812 Overture and Grainger's suite, In a Nutshell. Departing from custom, an encore was given, Sousa's Stars and Stripes Forever, with trumpeters from Fort Custer marching down the side aisles and joining the orchestra as two large flags were unfurled.

This year a new plan was followed, with season tickets for next year placed on sale during February, March and April. A "follow-up" campaign will now be undertaken. S. H. N.

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LAWRENCE, KANS.—The annual Music Festival at the University of Kansas featured Albert Spalding, violinist, in a recital on May 3. Following special observances in the churches on May 2, Ferde Grofé, as guest conductor, directed school orchestras and choruses in a vesper program that afternoon. Fine Arts Day was observed on May 4, when Mary Louise Beltz, contralto, was presented in recital. University of Kansas composers and artists united in a program on May 5.

Composers represented were Robert Palmer, Carl A. Preyer, W. Otto Miessner and Ruth Orcutt and the assisting artists were Jan Chiapusso, David T. Lawson, Meribah Moore, Margaret Dunn, Miss Orcutt and Mr. Miessner.

A gala festival concert was presented on May 6 when John Alden Carpenter's Song of Faith and Domenico Savino's The Two Americas were presented by chorus and orchestra. The program also held works of Charles Sanford Skilton, Mr. Grofé, Peter De Rose and Mr. Miessner. Taking part were the University Symphony Orchestra, Karl Kuersteiner, director, University Band, Russell L. Wiley, conductor; University A Cappella Choir, directed by D. M. Swarthout.

The week's festivities concluded with the annual banquet of Pi Kappa Lambda, national honorary musical society.
N. S.

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MIAMI, FLA.—A program of 19 compositions by Mana-Zucca was given in Mazica Hall on May 22 by pupils of Frances Tarboux. Those taking part were: Jean Beebe, Gibby Williams, Michael Garner, Joy Parker, Irene Vetter, Marilyn Greene, Joan Head, Mary Lou Jayette, Sandra Sayre, Evelyn Ozee, Janet Stockman, Margaret Dawson, Phyllis Gordon, Patsy Reakirt, Norma Feaster, Errol Davis, Inger Nielsen, Dale Pullen and Marguerite Elsasser.

NEW BRUNSWICK, N. J.—Dr. Ernest Hutcheson, president of the Juilliard School of Music, gave a recital at Rutgers University on May 9 for the benefit of the Scholarship Fund of the University. N. T.

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NEW HAVEN, CONN.—As soloist at the Young People's concert of the New Haven Symphony Orchestra, in Woolsey Hall, Sylvia Zaremba, 12-year-old pianist, won an ovation for her playing of the Mendelssohn G Minor concerto. Harry Berman conducted.

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RIVERDALE-ON-HUDSON, N. Y.—The combined glee clubs of Riverdale Country School for Boys, Riverdale Country School for girls and Riverdale Neighborhood School, numbering 350 boys and girls, participated in the eleventh annual choral concert of the Country School on May 20. The proceeds went to the American Red Cross to purchase an ambulance.

Cecile Jahiel, Composer-Pianist, Opens Studio in N. Y.

Cecile Jahiel, French pianist, has opened a studio in New York, where she will teach and compose. Mme Jahiel gave a recent program at the Lycée Française in the metropolis and on June 13 was heard over WNYC.

Admitted to the class of Alfred Cortot in the National Conservatory of Paris at the age of 11, she won first prize, then gave concerts and appeared as soloist with the Colonne Symphony. In 1924 she founded the Russian Conservatory in Paris and became associate teacher with Lazare Levy. In recent years she has given concerts over the radio in Paris and at the Casino Municipal of Nice and at Cannes.

Mme. Jahiel's compositions for piano were published by Max Eschig in Paris. She has written a Russian Suite, Poem Fantastique and Symphonic Poem based on Poe's The Bells, all for orchestra. Since her arrival in America the Edward B. Marks Music Corp., has selected two of her piano scores for publication.

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IN SCHOOL AND COLLEGE

Johnson Commencement Speaker at Institute of Musical Art

Quoting a comment on one phase of the war, made by Winston Churchill, General Manager Edward Johnson of the Metropolitan Opera told the 92 graduating students of the Institute of Musical Art, that they had come to the "end of the beginning" of their preparation.

Speaking at the commencement exercises on May 28 in the concert hall, Mr. Johnson told the graduates that "there never was a time in the history of the world when the channels of self-development were so at hand and made so easy as today." He said that their training in music "is also a wonderful preparation for that other broadening process" and cited the case of Paderewski. Johnson commented that "music had given him an insight into living" and added that the experience of life "is of enormous value in that it broadens life, thought and art."

Dean George A. Wedge awarded diplomas and degrees to the graduates, including 10 diplomas "in absentia" to men in the armed forces.

Jeannette Taylor, Pittsburgh, Penna., received the Alice Breen Memorial Prize of $50 for the graduate in the singing department "who has earned the highest mark in singing."

Lily Y. Miki, New York, and Myrna A. Macklin, Cleveland, were awarded the Harry Rosenberg Memorial Prize of $50 for that graduate in the piano department "who earned the highest mark in piano."

The Morris Loeb Memorial Fund Prize of $500 went to Marshal H. Wrubel as the "student in the piano department receiving the post graduate diploma who, in the judgment of the faculty is considered most excellent in talent, ability and achievement."

Lily Y. Miki also received the Frank Damrosch Memorial Scholarship for one year of post graduate study awarded annually to that graduate "from the regular course who received the highest average in all work during the year."

The Schirmer Medal, presented for the first time this year, "for high musical attainment," went to Louis M. Teicher, pianist, of New York.

Members of the class and the Institute Orchestra were heard in a musical program. Julius Hegyi was soloist in Bruch's G minor violin concerto. Mr. Wrubel played works of Chopin and Liszt. Mary Gayle Dowson sang the Divinites du Styx aria of Gluck; Mr. Teicher was soloist in Liszt's first piano concerto.

Cape Cod Institute of Music Begins 7th Year

EAST BREWSTER, MASS.—Opening its seventh season on July 1, and continuing for eight weeks, the Cape Cod Institute of Music will present this year a light opera training group, it is announced by Martha Atwood Baker, founder-president. The group, working 30 hours weekly under the supervision of Frank W. Shea, stage director, and Ralph W. Stone, musical director, will prepare students for stage, radio, motion pictures and television. It is planned to stage at least two light operas during the session, with the repertoire selected from Chocolate Soldier, Rose Marie, The Firefly, Naughty Marietta, Desert Song, Mikado, Merry Widow, Robin Hood, Vagabond King, Babes in Toyland, New Moon and Pinafore.

The Institute, chartered by the commonwealth of Massachusetts will present also courses in voice, piano, history of music, theory of music, composition, Dalcroze eurythmics, ballet and drama. The faculty in addition to Mme. Atwood who will give instruction in voice and vocal analysis, includes Alta Atwood, Jeanne B. Boylen, Jack Gansett, Ilse Huebner, M. Eleanor Stone and Nancy Turner.

M. N.

Edgar Schofield Singers Appear

Pvt. Loren Welch, baritone, was guest soloist on May 16 at the First Congregational Church, Berkeley, Calif. Some time previously, he appeared with Risë Stevens, Metropolitan Opera mezzo-soprano, in a Red Cross benefit concert at the Sacramento Auditorium.

Ernice Lawrence, tenor, sang Rhadames in Aida on May 18 at Mecca Temple, New York, under the baton of Emerson Buckley. Mary Rhett, contralto, gave a recital recently at the California College of Arts and Crafts, Oakland. She is soloist at the First Baptist Church, Berkeley.

Lloyd Sisler, baritone soloist at the Third Church of Christ, Scientist, Berkeley, appeared for the Alameda Business and Professional Women's Club there recently.

These artists are from Edgar Schofield's studios.

Kate Bertram Artists Heard

Margit Forssgren, who made her debut during the winter, sang over WNYC on May 24. Rae Muscanto was heard recently for the Educational Alliance. Both are from Kate Bertram's studio.

SOUNDING A "GOOD NEIGHBOR" THEME.

The Maryland Singers of Frostburg State Teachers College recently gave a program of Central American music at the college, for which the singers wore native dress. In addition, the chorus of 20 appeared at high schools in Alleghany County during Music Week, including Bruce H. S., Westernport; Central H. S., Lonaconing; Beall H. S., Frostburg; Alleghany H. S. and Fort Hill H. S., Cumberland. Left to right, Mrs. Maurice Matteson; Prof. Maurice Matteson, director of music at the college; Frances Goodwin, Tillie Over, William Moody, Bernadine Boyle, Aden Lewis, Corlista Murphy, Donald Workman and Geraldine Glenn. Front row, Ruby Hoffman, Beulah Walter and Neva Webb. The students are the officers and soloists of the ensemble.

OLGA SAPIO,

pianist, presented her pupils in the closing recital of the season, June 6. Miss Sapio's recent appearances have included a concert in Norristown, Penna., when she shared the program with Pina La Corte, coloratura soprano, artist pupil of Mme. De Vere-Sapio.

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Philadelphia Conservatory of Music Opens Summer School

PHILADELPHIA.—Maria Ezerman Drake, managing director, and Allison R. Drake, dean, have announced a summer session from June 21 to July 31 of the Philadelphia Conservatory of Music. A master piano class for auditors and active participants will be conducted by Olga Samaroff. Vincent Persichetti will hold classes in form, analysis and modern harmony. Other classes will be conducted in ear-training, harmony, counterpoint and composition, and private instrumental and vocal instruction will be given.

The 66th commencement was held on May 26 at the Bellevue-Stratford. Mme. Samaroff gave the address and David W. Measuroll, president, awarded diplomas and degrees. The program was given by the following:

Charlotte Schreiber, Cary McMurran, Oleta Dietrich, Yvonne Ernst, Doris Rexroth, Catherine Tyn, Marianne Gilliland, Marilyn Judson, Beverly Cole, Nadia Koutzen, Antoinette Franzosa, Claire Shapiro, Nancy Jane Sinclair, Harriet Wingreen and Marisa Regules.

W. N.

Faculty Recital at Westminster College

PRINCETON, N. J.—Sandor Salgo, violinist, Elizabeth Krueger, contralto, and Dr. Henri N. Switten, pianist, gave a faculty recital in the chapel of the Westminster Choir College. Mr. Salgo was heard in the G major Sonata of Brahms, Mendelssohn's Concerto and the Theme and Variations Caprice of Paganini, being ably assisted by Dr. Switten. Miss Krueger sang Have Mercy Lord, from Bach's St. Matthew Passion, songs of Glazounoff, Hubay, Bennett and a Spanish work of the 18th century.

Mahler to Teach Conducting at Juilliard Summer School

Fritz Mahler will teach intermediate and advanced conducting of symphony and opera for the fifth consecutive season at the Juilliard Summer School. The courses are designed for conductors seeking further experience and guidance and criticism. High school and college teachers have enrolled in previous summers. Students will be given opportunities to conduct a rehearsal orchestra in symphonic works. In the opera course, conductors and singers will study roles and ensembles and also rehearse with orchestra.

OSCAR WAGNER RECEIVES Mus.D. DEGREE

from Muskingum College, Concord, O. The degree was conferred upon the dean of the Juilliard Graduate School, left, at the commencement exercises on May 24, by President Robert N. Montgomery. Prof. Milton Franz Rehg, director of the College Conservatory, is at right.

Dietch Joins Academy of Vocal Arts

PHILADELPHIA.—Sidney Dietch, New York vocal teacher, has joined the faculty of the Academy of Vocal Arts. He succeeded the late William Vilonat in New York and, before the war, singers from the Vilonat-Dietch studios in Europe appeared with opera companies in many capitals abroad. Others have been heard with principal companies in this country and South America. N. W.

Woodworth and Hague for Norfolk Music School

NORFOLK, CONN.—Luther Noss and Ward Davenny, faculty members of the Norfolk Music School summer sessions, have been inducted into the armed services. Mr. Noss's place will be taken by G. Wallace Woodworth, associate professor of music at Harvard University and university organist and choirmaster. Mr. Davenny's place will be taken by Arthur Hague, assistant professor of piano at Yale and former pupil of Godowsky.

Cleveland Institute to Open Summer Session on June 21

CLEVELAND.—The summer session of the Cleveland Institute of Music will be held from June 21 to July 31. Special features include courses by Leonard Shure, in piano; in voice by Nevada Van der Veer, choral conducting by Walter Blodgett and accompanying by Ruth M. Edwards.

CARMEN FORESEES HER DOOM.

The Academy of Vocal Arts, of Philadelphia, presents a demonstration by its Operatic Workshop of the Card Scene. Left to right, Mildred Schilling, Nita Reiter and Florence Barr.

Standard Photo Service Co.

In the Studios

Harriot Eudora Barrows

John Metcalf, baritone, heard five mornings weekly from WNAC over MBS, has been fulfilling engagements with the Miniature Operatic Quartet and also recently was heard in a recital in New Bedford, Mass. Dorothy Horan, contralto, gave her second recital of the season in Providence, R. I. with Beatrice Warden Roberts as accompanist. Dorothy Hunniford, contralto, sang twice at the Dutch Reformed Church, Brooklyn, N. Y., gave a Providence, R. I., concert on May 20 and fulfilled her twelfth engagement on May 25 at the Gardner Museum, Boston. Ruth Crowe, soprano and Robert Gibb, tenor, appeared in Gaul's cantata, The Holy City, at Somerville, Mass. Allegra Weisner, soprano, was soloist in Gounod's Gallia with the Sacred Heart Chorus in Boston. The singers are from the New York and Boston studios of Harriet Eudora Barrows.

The sixth in the series of studio programs by her artists was given in Jefferson Hall, Boston, on May 22. Heard on the program were Ruth Wilkie, Laurence McAlwee, Ada Hugentobler, Allegra Weisner, Robert Gibb, Dorothy Stevens, Dorothy Horan and John Metcalf. Beatrice Warden Roberts was the accompanist.

Adelaide Gescheidt

Pupils of Adelaide Gescheidt on May 23 gave a recital of art songs and operatic excerpts at her New York studio. Both in individual numbers and ensembles, the young artists showed notable musicianship and professional standards of a high order in their vocal and interpretative offerings. Those participating included John Pettersson, tenor; Helen Harbourt, soprano; Helen Albok, coloratura soprano; Byrtie Ladd, contralto; and Hayes Gordon, bass-baritone. In addition to songs of Grieg, Curran, La Forge, Liszt, Hageman, Mozart, Brahms, Golde and others, the program held excerpts from Carmen, Barber of Seville and Faust.

Miss Harbourt disclosed a voice of unusual beauty and dramatic quality and both she and Miss Ladd revealed authority in the Carmen excerpts. The five Faust numbers likewise were effective as presented by Miss Harbourt and Messrs. Pettersson and Gordon. Miss Albok's coloratura easily encompassed the tessitura of the Rossini aria and was skillfully handled in her group of songs.

Evelyn Austin and Theodore Walstrum were the accompanists. The large audience was keenly enthusiastic over the work of the young artists. M. M.

Leon Carson

Agnes Latimer, contralto, is now soloist at Central Baptist Church, East Orange, N. J. Dorothy Giangaruso, soprano has been named soloist at St. Mark's Episcopal Church, Newark, N. J.

Mary Polynack, soprano, was soloist with the Ukrainian Choir at its recent festival in Washington Irving H. S., honoring Taras Shevchenko, Ukrainian poet.

John Hickey, baritone, is appearing for the summer with the St. Louis Municipal Opera in that city.

The foregoing artists are from Leon Carson's New York studios.

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Baltimore Plans Museum Concerts

By GUSTAV KLEMM

BALTIMORE, MD.—From present indications, the summer musical season here will be divided between the activities of the Baltimore Museum of Art, the Department of Municipal Music, and the Summer School of the Peabody Conservatory.

Mrs. Adelyn D. Breeskin, director of the Museum, announces that last summer's successful chamber music series will be expanded. Evening concerts will be given by the Coolidge Quartet in the Sculpture Court June 9, 16 and 23. During July and August, Midsummer Night Outdoor Concerts will be given by the Homewood Quartet in the East Garden Court, adjoining the museum, and will be amplified. Richard Goodman, pianist, will be assisting artist. It is planned to present a number of new works, and chamber music in many forms—string quartet, sonata, trio, violin and piano. The prices for both series will be popular.

The Department of Municipal Music will have a longer season than usual for its three bands—two white and one colored. Osmar P. Steinwald will continue as conductor of the City Park Band and Robert Lansinger of the Municipal Band. Robert P. Iula, executive secretary of the Board of Municipal Music, announces that several special concerts will be given during the season.

Frederick R. Huber will continue in his long-established capacity as manager of the Peabody Summer School. A feature of the six-week term will be recitals by members of the teaching staff. These are held in the main auditorium of the school. Details on those to appear will be published later. Austin Conradi, pianist, and Fraser Gange, baritone, are additions to the summer school faculty.

D'Albert Opera in English Given at Peabody

BALTIMORE, MD.—An excellent performance of D'Albert's Martha of the Lowlands in an English version by R. H. Elkin was given by the Peabody Conservatory Opera Company before a capacity audience of enthusiasm. It was one of the most elaborate stagings by the Conservatory since the arrival several years ago of Dr. Ernest Lert to head the opera class. He brought to the handsomely mounted, vitally directed production drive and power. Stanley Chapple conducted the students' orchestra and gave responsive support to the carefully chosen cast. Martha Larrimore, the title role, contributed a memorable performance. Robert Scheck made an excellent Pedro and Carlton Hake turned the villainous Sebastiano into a dominating figure. Nathan Kramer, Olga Grether, Geraldine Viti, Raymond Hamilton and the rest of the cast were also good.

Recently the Peabody Conservatory of Music, Director Reginald Stewart announced, has appointed Ifor Jones, conductor of the Bach Choir at Bethlehem, Penna., to the school faculty. He will be in charge of the choral and orchestral conducting classes, and will lead the Peabody Chorus, which Mr. Stewart plans to develop as a more important factor in the activities of Baltimore.

Next season Nadia Boulanger, who joined the Peabody faculty last year, will conduct the classes in interpretative analysis and Dr. Ernest Lert, the head of the Peabody Opera Company, will add to his duties by giving lectures on history of music.

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Country's Music Schedule Grows

(*Continued from page 3*)

Barzin, with Jessica Dragonette, soprano; July 4, Barzin and Sgt. Eugene List, pianist; July 7, conductor and soloist to be announced; July 9, Stanley Chapple conducting, Percy Grainger, pianist, soloist; July 11, Chapple, and Alec Templeton, pianist; July 14, Charles O'Connell conducting, with Donald Dickson, baritone; July 16, Jose Iturbi conducting, Mme. Antoniades-Xydes, Greek pianist, soloist; July 18, Garcia conducting, with Argentinita and her company of dancers; July 21, Dr. Kindler conducting, Dorothy Maynor, soprano, soloist.

Events for Cleveland

CLEVELAND.—Although plans for the summer music season have not all been definitely announced, it seems certain that Rudolph Ringwall, associate conductor of the orchestra, will again be at the helm for at least 12 popular concerts at Public Auditorium, with soloists and an occasional guest conductor. Erich Leinsdorf, the new conductor succeeding Dr. Artur Rodzinski has been here making preliminary plans for next season. It will again consist of 20 pairs of subscription concerts, 12 Sunday Twilight concerts, the usual number of educational concerts in cooperation with the Public Schools, and the three extended tours during the season.

Cain Park will have a season of drama and light opera; Handel Wadsworth will present his Gilbert and Sullivan favorites with a competent cast. Charles D. Dawe and his chorus will appear at the Park, and the Sunday night Community Singing will be continued by this leader.

R. W.

Passed Away

ERIC SEMON

ERIC SEMON, 61, for many years European representative of the Metropolitan Opera and artists' manager in Berlin and Paris, died in New York on May 20. Mr. Semon, who was responsible for bringing Kirsten Flagstad, Lauritz Melchior, Kerstin Thorborg and others to the Metropolitan and in arranging for the appearance here of Vladimir Horowitz, was born in Berlin. Until 1933 he was a partner in the firm of Wolff & Sachs, a leading European concert manager. On the rise of the Nazis, he moved to Paris and established the Organization Artistique Internationale. He had represented many American artists abroad. Since 1938 he had made New York his home. At the time of his death he was associated with the National Concert and Artists Corporation. Surviving are his widow and two sons, Pvt. Gerard Semon of the U. S. Army and Thomas, a student at Columbia University.

HERMANN HANS WETZLER, 73, composer, conductor and organist, died on May 29 at his New York home. He was born in Frankfort, Germany, and attended the Conservatory there from 1885 to 1892. Later he studied with Clara Schumann, Heermann, Humperdinck and Scholz. He came to New York in 1892.

Wetzler was organist at Trinity Church, New York, from 1897 to 1901, conducted orchestral concerts in Carnegie Hall in 1902 and organized the Wetzler Symphony Orchestra, which Richard Strauss led in four programs of his own works in 1904. He also served as conductor for the Hamburg Opera, led concerts in St. Petersburg, Elberfeld and Riga and conducted opera and concerts at Halle, Lübeck and Cologne.

Among his compositions was Assisi, which in 1925 won him the $1,000 prize at the Evanston, Ill., Music Festival; a ballad, The Faery Queen; a concert overture written for the Chicago Symphony; The Basque Venus, an opera; and a Magnificat, sung in 1939 by 600 children at the Cincinnati May Festival.

National Piano Auditions Report Increase

An increase of between 15 and 20 per cent in the number of registrants this year in the National Piano Playing Auditions was announced as the New York competitions were held from June 2 to 5 at six different studios and concert halls. An anticipated drop of 25 per cent in enrollment failed to materialize according to Irl Allison, founder-president of the National Guild of Piano Teachers.

In New York Hans Barth was chairman of the judges which included also John Mokrejs, Harold Morris, Elizabeth Newman, Effa Ellis Perfield, Rose Raymond, Walter Charmbury, Hazel Griggs, Ruth Bradley, Leslie Hodgson, Mrs. Edwin Hughes, Richard McClanahan and Carl M. Roeder, dean of the Guild.

It is estimated that in the 128 cities conducting competitions this year between 14,000 and 15,000 students will play for 75 judges. The Guild is affiliated with the Music Teachers National Association and the National Federation of Music Clubs.

No prizes are awarded but certificates of merit in various classifications are issued. Good ratings entitle students to places on the National Honor Roll and a gold star is presented if they have given a program of 20 numbers. If they have submitted 15 to 19 pieces, they receive a blue star and are listed on the honor roll. A red star and placement is given for 10 to 14 pieces.

Other classifications are the State Honor Roll for creditable performance of seven to nine pieces; District Honor Roll, for four to six numbers, and a Certificate of Rating for two or three pieces.

Bos to Give 3 Courses at Juilliard Summer School

Coenraad V. Bos will give three courses at the Juilliard Summer School. On Tuesdays and Fridays he will lecture on the art of accompanying. His course in coaching vocal repertoire, especially Lieder and song cycles, is designed to assist artists in arranging recital programs. Mr. Bos also will give a course in interpretation of the classical song.

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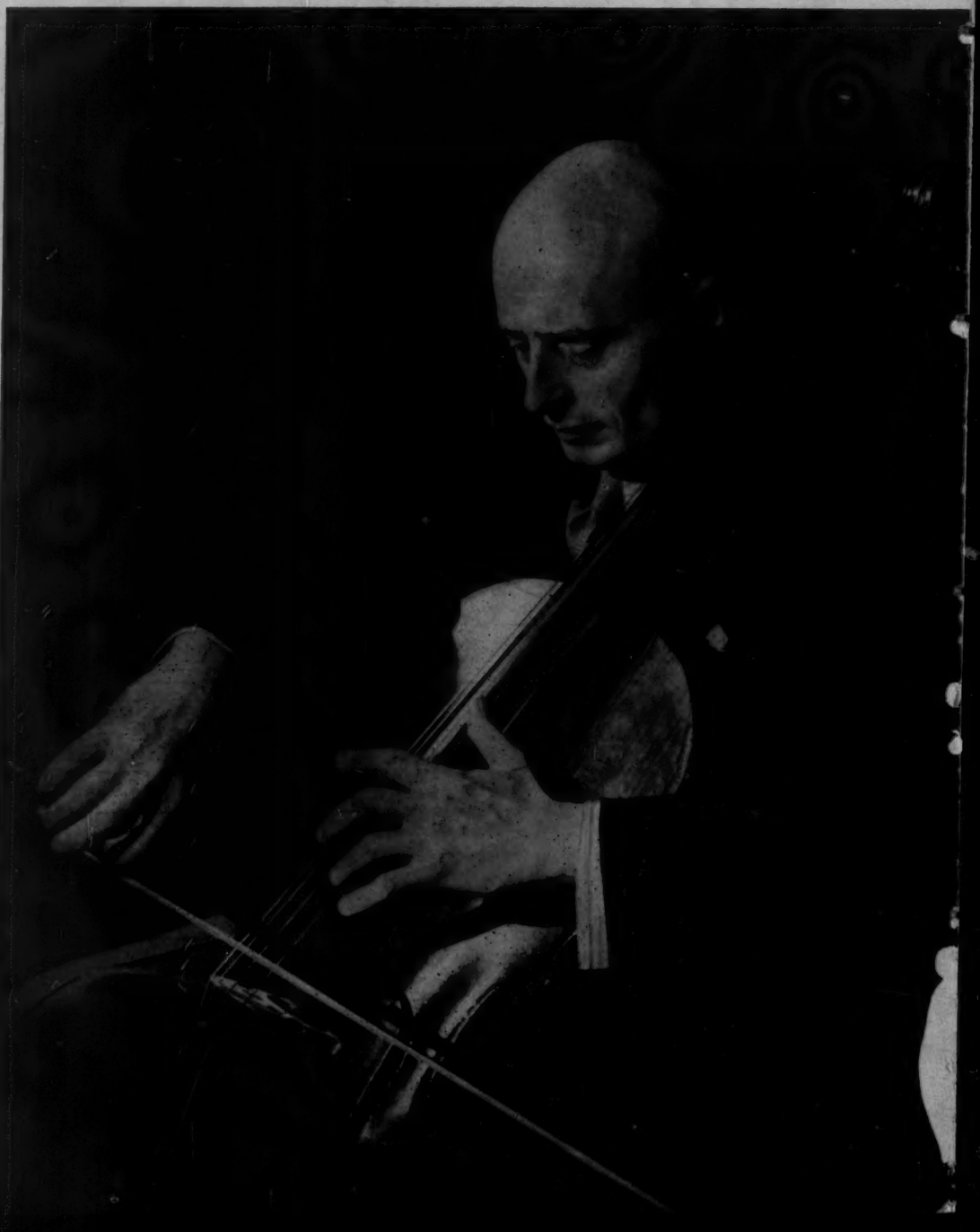

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